THE BLACK GLYPH SOCIETY PRESENTS

# ONAOS

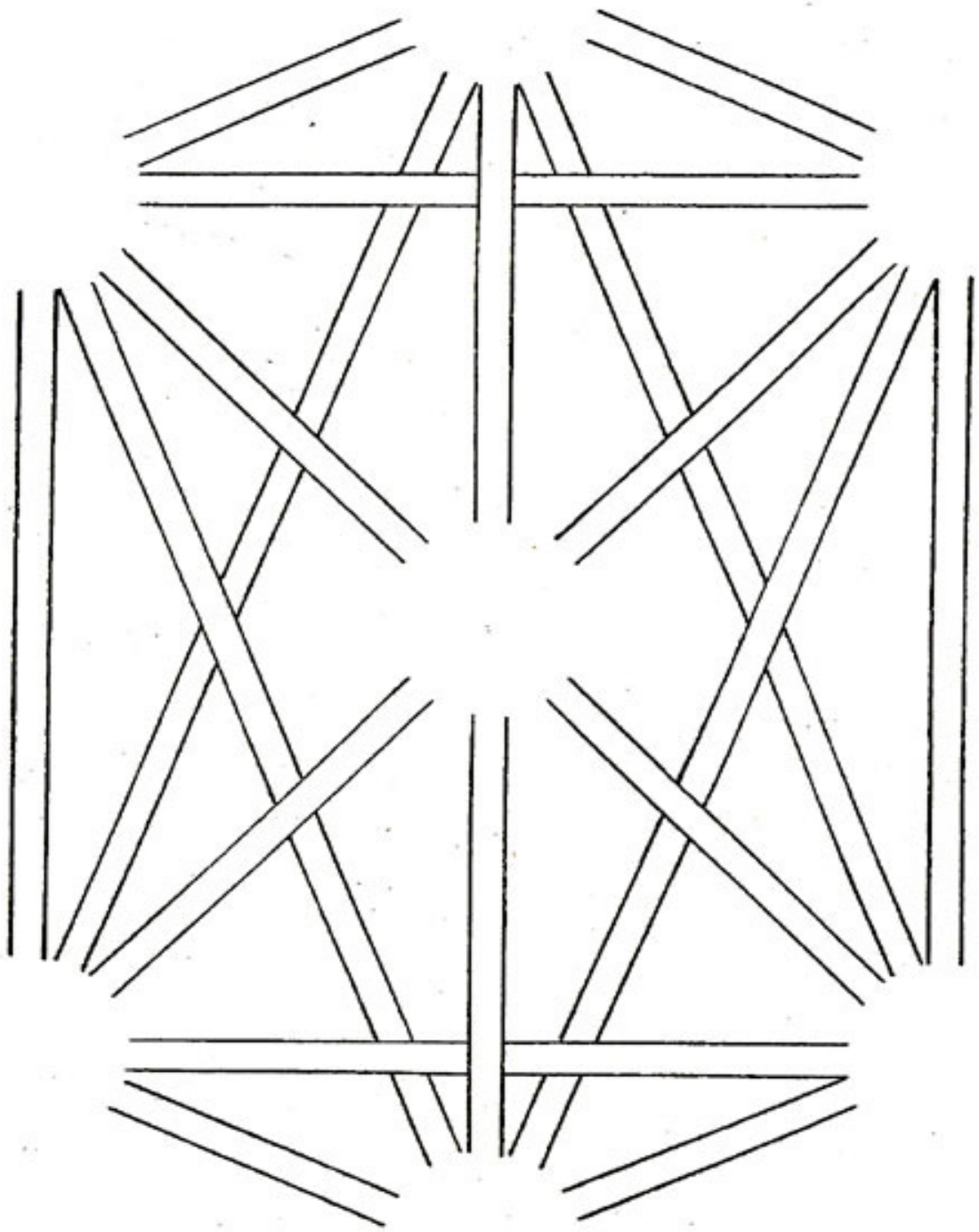
## A GUIDE TO THE SINISTER TAROT

2011 EDITION

# WITHIN:

TREE OF WYRD – 3
SINISTER TAROT: A THEORY OF ARCHETYPAL RESONANCE – 4
THE NAOS DECK: OVERVIEW – 7
THE SYMBOLISM – 8
TAROT IMAGES: THE THREE LEVELS OF THE SPHERE (FIG) – 8
THE ENCLAVE -9
THE MUSE -9
MINORIS – 10
AEONISY – 28
THE GALACTIC ORGANIC – 43
SAMPLE READINGS – 48
SUBROSA: A SINISTER PLAY – 55
HEL: FICTION OF A DARK ARCHETYPE - 66

THE ORDER OF NINE ANGLES: SINISTER TAROT – 72
NOTES FROM NAOS [EMPATHY, AWARENESS, STRUCTURE, SPREADS] – 73
TAROT PLANETARY AND COLOUR CORRESPONDENCE – 81
STAGE ONE – INITIATION [WORKING WITH THE TAROT] – 82
THE DARK GODS – 84
PATHWORKINGS – 85
STUDY NOTES – 86
INCENSE TABLE – 87
SINISTER TAROT STUDY NOTES FROM FENRIR – 88
DARK PATHWORKING – 90
DARK PATHWORKING II – 91
NOTES FROM NAOS [PHYSIS] – 91
NOTES ON ESOTERIC TRADITION [GLOSSARY OF TERMS] – 92
ON THE CREATION OF THE SINISTER TAROT – 99
COMPLETED TREE OF WYRD DIAGRAM – 100



# Sinister Tarot

## A Theory of Archetypal Resonance

In the Sinister Tradition as espoused by the Order of Nine Angles, the early part of an Initiates training involves creating or obtaining a Tarot Deck. The archetypes/descriptions of the Major Arcana are detailed in the handbook to practical hermetic magick, Naos as well as instructions for using the archetypes to unleash unconscious projections.

The Naos Deck was designed specifically to meet this requisite as well as provide a complete deck to allow tarot readings. Each deck contains 69 large high-quality cards to enable full sinister divinations for yourself and others. The symbolism on the cards is fully explained in a later section of this book – including a list of the order in case you wish to re-organize them after shuffling. The black cloth that accompanies it is sized to fit both the Celtic Cross and the Septenary Spreads, but other spreads are of course possible – naturally, it's a matter of what works for you. Your Tarot will also be accompanied by two blank cards, use them as shields of protective energy on either end of the deck, or leave one in to represent the Unknown. You will find 4 Aeces and 4 Gates. You may omit either or use both as they are interchangeable pending preference and intent.

You may wish to just jump into using your Deck without studying the symbolism – and this is perfectly acceptable – measures were taken to make the Naos Deck more abstract than other decks and use symbolism that doesn't conform to traditional tarot to assist in allowing natural development of intuition and associations to arise without preconceptions generally inspired by the name, number and suits of other cards. At the same time, you may wish for some initial structure to be provided in order to become familiar with the Naos Deck and again this is perfectly acceptable too. In the end – if you do not agree with the structure its creator has outlined, abandon it and work in your own,

or use what was useful and discard the rest. The Naos Deck is designed to develop intuition, empathy, resonance and abstract cognition – the symbols are largely arbitrary once the forces they represent are grasped or understood as they are – the symbols should not be dogmatic trappings but gateways to the unconscious.

Methods for cutting, shuffling and storing the Naos Deck are left to the discretion of its owner – there are no special instructions regarding this. The Tarot should be treated with respect and care however – particularly the Naos Deck, as its sinister energies can be cruel and unforgiving if abused. Performing second readings to get the answers you want is an example of such abuse – leaving the cards out and uncovered when not using them or intending to use them is another.

This 2011 Edition of Onaos is focused less on trying to speak about or explain the differences between the Naos Deck and the other Sinister Tarot by Christos Beest – and more on providing a coherent but not overly complicated guide to using the Naos Deck. It is also less focused on relating the history, creation and techniques used to bring it about and includes a new section containing two sample spreads, as well as the short fictional story *Hel* to help relate the esoteric energy of one of the Dark Ones and *Sub Rosa* – a play used to represent some of the energies of the Naos Deck in an entertaining fashion.

The terminology of the Naos Deck is also here; with the sections on *Minoris* (dealing with the Minor Arcana) now updated with the 2011 card images, and *Aeonisy* (Dealing with the Court Cards/Muse) also updated with 2011 card images to make both sections more immediately useful to establish the identity of the cards. The Galactic Organic text is also here to help explain the theory behind the changes to the numeric system – whilst the symbolism of the 2011 edition of the Naos Deck has been altered to present cleaner and more distinct images.

Links to download free versions of the *Self-Immolation Rite* (versions 1991 and 1997) have been included for those who want to hear what inspired the Minor Arcana, whilst the majority of notes about the creation of the Naos Deck in 2003 and further esoteric notes have been archived at Mvimaedivm Wordpress.

http://mvimaedivm.wordpress.com

The original texts/tables that were written by the ONA relating to the Sinister Tarot, Archetypes, Associations, Incenses, Dark Gods, Alchemy, Glossary of Terms and the instructions to make your own version of the Sinister Tarot etc. and printed in the original edition of Onaos - are retained in the second half of this book.

Finally – a special thank you to You, for purchasing the Naos Deck Sinister Tarot. I hope it brings you as much insight and perception through the veil as it has brought me and our Temple Members.

ISS,
RA

# The Naos Deck

OVERVIEW

Beginning with 21 Major Arcana, the Naos Tarot contains 0 Fool, 1 Magickian, 2 The High Priestess, 3 The Mistress of Earth, 4 Lord of the Earth, 5 The Master, 6 The Lovers, 7 Azoth, 8 Change, 9 The Hermit, 10 Wyrd, 11 Desire, 12 The Hanged Man, 13 Death, 14 Hel, 15 Lucifer, 16 The Tower, 17 The Star, 18 The Moon, 19 The Sun, 20 Aeon.

Next there are 4 suits as per traditional tarot sets; these suits are Pentacles, Wands, Chalices, and Swords. Each suit contains 1 Aece (Ace), 1 Gate, 6 Enclave Cards (Small Cards 2-7) and 4 Muse Cards (Court Cards). A total of 12 cards per Suit.

The Suits are broken down as follows:

The Aece serve a similar function to the standard Ace or 1 of the Small Cards as per traditional tarot but represents not just the end result of a solitary causal manifest unit but also the process through which it is achieved and is symbiotic – it is a pure manifestation of the Suit as a whole.

Each Gate Card represents the invisible energetic forces presenced through drawing down acausal energy by ritual nexions of people performing magic. They are shown as if one could perceive them on some other dimension of perception.

The Enclave as a collective group are designed around the first four planetary spheres of the Self-Immolation Rite; Luna, Mercury, Venus, Sol; and translate the alchemical dialogue of the Rite into a series of images – the first of which is touching the associated symbol of the relative Sphere.

To familiarize yourself with the Self-Immolation Rite, links to both the 1991 version and the 1997 version are given below:

Self-Immolation Rite (Original) 1991 http://www.mediafire.com/?lknjmnzynzw

Self-Immolation Rite (Remix) 1997 http://www.mediafire.com/?lknjmnzynzw

Lastly - the Muse (or Court Cards) differ from traditional Court Cards in that they do not represent 4 different types of archetypal personage, i.e. 1 Magus, 1 Mousa, 1 Maiden, 1 Warrior but instead represent 4 cards with the same personage over a long period of time (aeonically) the energies associated with the life of each archetype, I.e. Maiden – are broken down into the energetic process such archetypes pass through and that archetypes share.

This process involves three distinct manifestations and one that encompasses them all; the first three are Formative, Plateau and Disintegrative. This describes the initial energy and eventual entropy of forms as they grow, live and die. The fourth manifestation represents Flux or the ever-changing nature of the three states and the undefinable combinations of the three present in all forms as well as the acausal acting through the causal to manifest its energy as causal forms; one of which is the phenomena known as an Archetype.

# The Symbolism

**THE MAJOR ARCANA**

Beginning with the Major Arcana there are 3 different sections printed at the bottom of the card. The FIRST SECTION is on the left and represents the Planetary Sphere from the Tree of Wyrd (See ONA Section) to which the card is attributed; Luna, Mercury, Venus, Sol, Mars, Jupiter, Saturn.

The Major Arcana are divided into seven groups of three with each set of three related to one of the 7 Spheres. A Table below gives these attributions in full including the Dark One associated with each Archetype. Note that no attributions or details regarding the representation for the imagery of the Major Arcana are given – an important aspect of the Sinister Tarot is that one should develop their own for each of the archetypes in the meditative manner proscribed in the ONA Section.

**Tarot Images: The Three Levels of the Spheres**

| | | Mercury | Salt | Sulphur |
|---|---|---|---|---|
| | | | | |
| I | Moon | 18 | 15 | 13 |
| II | Mercury | 0 | 8 | 16 |
| III | Venus | 6 | 14 | 17 |
| IV | Sol | 7 | 12 | 5 |
| V | Mars | 1 | 4 | 9 |
| VI | Jupiter | 11 | 3 | 2 |
| VII | Saturn | 10 | 19 | 20 |
| | | Unconscious | Ego | Self |

**- Order of Nine Angles -**

Each set of three is further characterized as representing one of three alchemical fundaments; Salt, Mercury, Sulphur; (Unconscious, Conscious, and Self). These correspond to stages of Being similar to the energies of the Muse and describe the **outward, exoteric** Passage through which these archetypes as causal forms, manifest – whilst the Muse describes the **inward, esoteric** energies of or behind such manifestations.

The SECOND SECTION is the printed name of the Archetype. From 0 the Fool to 20 the Aeon. There is no World Card (Atu 21) in the Sinister Tarot.

The THIRD SECTION has the number of the card in Roman Numerals. These sections are provided to help those not intimately familiar with the Sinister Tarot and the ONA to navigate the tarot without relying on developed intuition, practice and memory. It was originally intended that the cards be devoid of such trappings and handholds to break traditional rational causal understanding and categorization of the mind and immerse the initiate using the card in the archetypal energy without guidance. However, this is only a useful approach in regards to

using the Major Arcana for their intended esoteric purpose; not for an entire deck of cards intended for full sinister spreads and divination.

## THE ENCLAVE

The symbolism of the Enclave may appear strange – this is deliberate. It is called the Galactic Organic. Its intended intention is to break away from traditional forms of numeration and present an entirely new abstract codex that encourages development of intuition and relinquishes preconceived notions of associations based on the number of the card. In other words, it is intended as a Tabula Rasa or blank slate.

The Enclave symbolism is different from the Major Arcana. It is grouped in a double-set of symbols. Note that the Aece and Gate of each Suit contain the first symbol on the sequence.

The first symbol on the left is the Planetary Sphere to which the Enclave belongs; Luna, Mercury, Venus, Sol. The second symbol on the right is a sigil of the Galactic Organic which replaces traditional numbers and presents a sequence of symbols that change through a movement – again, to get away from the pre-associations and connections made to and by numbers. The transformation and meaning of each sigil of the Galactic Organic is described in greater detail later in this handbook.

## THE MUSE

The Symbolism of the Muse shares similarities to that of the Major and Minor Arcana and is broken into 3 separate sections.

On the left are the planetary symbols representing the sphere to which the particular set of Muse belong; Luna, Mercury, Venus, Sol. In the centre, the name of the Muse represented; Mousa, Magus, Maiden, Warrior.

On the right the alchemical symbol representing the aeonic stage of the archetype; Formative, Plateau, Disintegrative, Flux. Each Muse has 4 stages.

More information about these processes is detailed in *Minoris* – which deals with the symbolism / theory of the Enclave - and *Aeonisy* which deals specifically with the Muse.

# Minoris

*Minoris provides an exploration of the symbolism employed within the Minor Arcana (Cards 2-7 of each enclave) of the Naos Tarot. The text from the Self Immolation Rite is given first, followed by a description of the imagery for each respective card.*

~ The Introduction to The Self Immolation Rite ~

"…Disembodied art thou… sunk into the black pit, the dark night of the soul. All roads that lead here are scattered with corpses and broken souls and gibbering idiots. Be not a gibbering ape! For all who traverse these dark spheres and explore their shadow selves will emerge as Gods! I say this with my mouth, which trembles in memory of a time when demons walked the earth, the various examples of their cookery billowing in the wind. But now, heads roll past my feet, encased, in pastry! THE GATE HAS OPENED! Enter Dark Angels, enter!… Prepare Ye for the Self Immolation Rite!"

LUNA / II of PENTACLES

Simm Text: "…Before you, is a silver Crescent Moon, touch it."

Symbolism: A hand stretches out with a crooked finger into a red and violet void. Within the void, the symbol of a silver crescent moon emanates from the center of a black sun. The hand almost seems to be reaching into the picture from the outside world – the Initiate is thus forced to participate with the imagery and the barriers between the real world and the inner world of the card become confused. The Initiate must play the role chosen for him if the card is to come alive and tell a story. The hand becomes that of the Initiates, as does the desire to touch the symbol. This desire is further enhanced within the Initiate by the creation of depth within the card using a light-coloured foreground. The contrast of the black sun, which is the focal point of the card, is lit around its edges by a tunnel of red light that darkens to violet as it recedes outward. This draws the eye to the center of the black sun that seems further away than the reaching hand, and then captures the gaze with the stark silver brilliance of the silver moon which frames the blackness, serving to further enhance the hypnotic effect of each II in each suit.

LUNA / III of PENTACLES

Simm Text: "You are now entering the Dark Sphere, of Luna. This, is earthy, fertile land, a moist cavernous terrain. A young maiden approacheth wearing a crescent moon headdress and a blue robe."

Symbolism: I chose a lunar, crater-type foreground to represent the earthy and moist cavernous terrain aspects, and a background of patchwork fertile fields reminiscent of crops.

LUNA / IV of PENTACLES

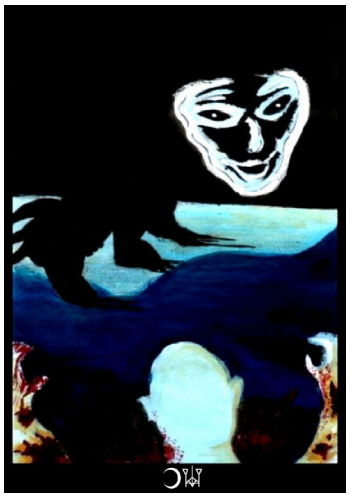
Simm Text: "She, is, Beautiful! She offers her hand in friendship. Touch her hand. Ah! Smooth porcelain, the dew of the moon on her cheeks."

Symbolism: Once again the Initiate is drawn into participation – the body language of the hand is not as pointed as within the II's however. Almost tentatively the Initiates hand extends to meet the dominant thrust of the Maiden's gesture. The lances of white emitted from her outstretched hand emanate urgency and power. Indeed her hand seems to enter the foreground. The offered hand strongly invites the Initiate toward her, her charm further enhanced as she smiles in a friendly way. Yet one of the Maiden's hands is concealed behind her back – suddenly the smile seems ambiguous, and touching the Maiden's hand becomes a risky venture.

LUNA / V of PENTACLES

Simm Text: "But this is a lovely place, instantly she transforms… into a dark, horned Beast, vague in shape but clear in nature. The horn… proceeds to impale you! Gouging your intestines! Rupturing your stomach! Blood and bile, vomits from your splitting torso! The horn, has shattered your vertebrae!"

Symbolism: A Horned Beast clear in nature, but vague in shape, ruptures the Initiates stomach. Blood vomits from the splitting torso. An intestine snakes around one of the horns of the Beast – indicating more than one gouge of the stomach by the Beast has occurred and the incredible savagery of the attack. (The snake is a strong symbol within the Naos Tarot – here it is represented subconsciously by the snake-like intestine). Torn fragments of blue material cling to the body of the Beast – pieces of the Maiden's blue robe, emphasis on the female nature of the Beast, and affirmation that the Beast was only moments ago the friendly Maiden.



LUNA / VI of PENTACLES

Simm Text: "The beast brings down a starless night and withdraws. You see briefly, the face of a woman, wracked with laughter, mocking your very essence. She too is now gone into the black that gnaws at your astral bones. This is the sphere of hidden knowledge. The blood that continues to gush, has formed a glowing red pool."

Symbolism: Self-explanatory I feel. In a literal context: The Initiate has been unexpectedly savaged after being seduced – and now stands on a moonless moor, blood and guts gushing from his body, the Beast now disinterested, an apparition

mocking his pain and plight, he feels somewhat helpless against the forces within the story. He throws up his hands in shock at this treatment and betrayal but all he can do is bleed. In an esoteric context: The Initiate has touched the shadow-self within himself and been eviscerated by its nature. Yet the destruction wreaked upon the Initiate is valuable alchemy, and s/he must learn to bleed if Wisdom is to cease her mocking laughter at their pseudo-invincibility, the unwillingness to be torn limb from limb by chaos to re-order.

LUNA / VII of PENTACLES

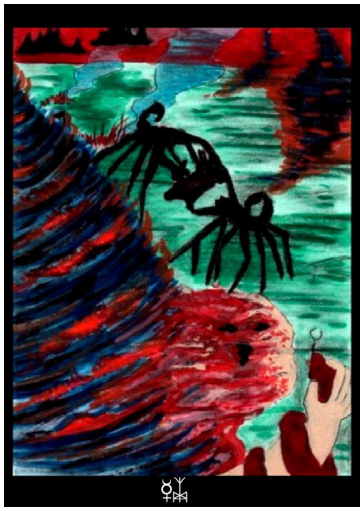
Simm Text: "Scry now, into the pool. It will show you secrets of what you are, of what you want to be, and what you can be. Keep this information clear, in your mind. You will need it later. The thick liquid stirs… look… Look into the pool you filthy regenerates!"

Symbolism: A night sky in which the constellation of Serpens can be seen. (I chose the starry snake to here represent Transcendence and Knowledge). The Initiate is made to feel like they are looking into a pool at the image of a reflection cast onto its surface. The alchemical symbols of the Unconscious and the Self are formed in the pool – the calculation that takes place by the Initiate leads to the conclusion that he represents the missing Ego. The pool has the added advantage of depicting the reflection in the pool looking outward at the Initiate as well as the Initiate looking inward at the reflection. An atmosphere of inward and outward isolation and contemplation is intended.

MERCURY / II of WANDS

Simm Text: "…WITH A BLAST, OF MY TRUMPET! I HEAL, YOUR WOUNDS! Before you, the yellow Sigil of Mercury. Touch it."

Symbolism: see II of Pentacles.



MERCURY / III of WANDS

Simm Text: "Armed with the knowledge extracted from the pool, you are now entering the Dark Sphere of Mercury. This is a desolate place. Heath blasted by fiery tempest, scorpions eating charred animal. See, how the dismembered are scattered to the bitter winds!"

Symbolism: A red snake is wrapped around the arm of the Initiate. The snake represents the Knowledge extracted from the pool in Luna. This is a desolate place – fiery tempests whirl and churn on the scorched landscape. Black Mountains hover in a blood-red sky. A figure in the foreground is being sucked violently into a whirling tempest. The figure is close to the Initiate; the blood from the dismemberment of its corpse almost seems as though as it were the snake coiled around their forearm. The Initiate must now identify their involvement in the card – are they merely holding the snake and watching the corpse be torn into the tempest, or will they connect the arm to the corpse and be dragged in with it? The Initiates proximity to the tempest creates an unnerving immediacy, the instinct of self-preservation. Even after the Initiate deals with this immediate confrontation, the horror is amplified. Two spindly-legged scorpions feed on something in the mid-ground – and even if the Initiate escaped the whirling tempest – he now faces survival in a strange, stark, and dangerous wilderness. The image of the card offers no respite for the weary traveller. For even if they evade the giant scorpions, a journey further into the desert land choked with the acrid blue smoke of distant fires and the menace of hovering black mountains in a blood-red sky indicates that this is not a logical nor a fair place. There is only madness and despair here.

MERCURY / IV of WANDS

Simm Text: "The air congeals and chokes. Farewell happy fields! Hail horrors! Hail! This is the Sphere of Transformation. But do not tremble in the face of a breeze that would dismantle your features. Instead, be indulgent, remember all that you saw in the bloody pool, remember your deepest desires."

Symbolism: The air literally congeals and chokes the silhouette of two figures who fall gasping just beyond another pool of blood, intended to remind the Initiate of the role of the pool. While below, an old man makes his way from golden fields

of bountiful harvest to a field of dark untilled soil where a Raven sits perched on a decrepit fence post. The path that runs parallel to the fields on which the old man walks does not depict a similar opposition when the fields divide and stays unchanged. (The black and orange coloured depiction mimics the relief on Greek-style pottery and urns – a reference to Western Destiny.)

MERCURY / V of WANDS

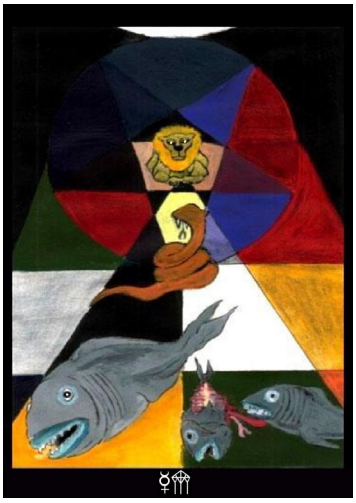
Simm Text: "Before you now is a black inverted pentagram. This, is the womb of Mercury, the Eye of Satan. This, is the Gateway of Transformation. The pentagram will begin to move closer… "

Symbolism: The Eye of Satan/Womb of Mercury has been represented within this card by constructing a pentagram within a framework of septenary dimensions. I designed it by a mathematical formula using multiples of seven – the card measures 98mm in width and 147mm in height, and the image of the card was designed using measurements of 7mm, 14mm, 21mm, and 28mm. The intention is to arouse the subconscious of individuals by using such cosmic patterns as these without their knowledge – since it may be possible such patterns formed by natural mathematical energies have a disturbing effect on unconscious or conscious spatial dimension.

MERCURY / VI of WANDS

Simm Text: “you will feel the fear and sensuality of metamorphosis, your form cracking, shedding and mutating, as it takes on the attributes, scryed from the previous Sphere.”

Symbolism: The female figure lies prone on her back, clutching the skin of her legs so hard her knuckles are white. Sensuality is depicted by the overt sexual nature of her gaping vagina, the act of birth, and the white fluid seeping from the side of her twisted mouth. Fear, by the wild whipping of her hair as if a savage wind were present, the tortured features of her face, and the copious flow of blood flowing from her womb. The white porcelain masks with crystal blue eyes represent metamorphosis. The Form "cracking, shedding, and mutating": giving birth to attributes or ‘faces’. This horrific archetype is at once startling and surreal, a confrontation for the Initiate. A composite of the blood, horror, and suffering necessary to give life to Life.



MERCURY / VII of WANDS

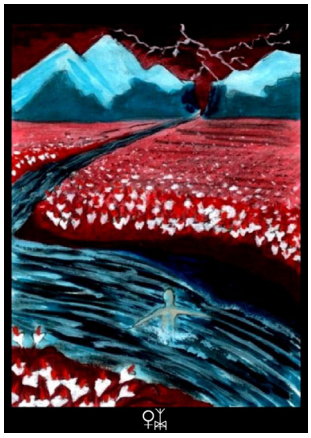
Simm Text: "Transformation, will be complete, when you pass through the pentagram, and emerge on the thresh-hold of the next Sphere, as that, which you desire to be. Only intense lust for this outcome will pull you through. Passivity will render you as useless ash, cast, into the pit, of a particular nameless horror. But hark! The pentagram grates forth. TRANSFORMMMM!"

Symbolism: The intended meaning of the card is Two-fold. On the one hand it represents the Initiate (as a Serpent) on the threshold of the next Sphere. On the other side of the pentagram, is a Lion, representing the desire and intense lust that will pull the Initiate through. Behind the Serpent are three dead and decaying fish, symbolic of passivity, the useless ash of the Nazarene – itself a pit for a nameless horror. Also contained within the card are the symbols and related colours of the Tradition for the unconscious, ego and self-aspects of the seven Dark Spheres.

VENUS / II of CHALICES

Simm Text: "…before you, is the green Sigil of Venus. Touch it."

Symbolism: see II of Pentacles.



VENUS / III of CHALICES

Simm Text: "Transformed, you are now entering the third Dark Sphere. You are standing up to your waist, in a freezing river. The torrid waters rushing through a valley, of white, lilies."

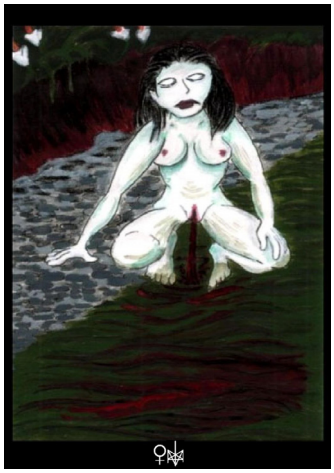
Symbolism: A literal depiction of the text.

VENUS / IV of CHALICES

Simm Text: "In fruitful groves and barren plains, the empty shall drink, and the drunk, shall be empty. What passion is this, that tears the sky with storms of blood and black flame?"

Symbolism: The fruitful groves are depicted on the left-hand side of the path, the barren plains on the right (a personal commentary on the efficacy of LHP and RHP magickal paths). A sun-golden chalice doubles as a fountain indicating a literal source for the Initiate to drink from, yet the esoteric meanings contained

within the card, entice them toward destruction. A golden path may appear to them, interpretation of the card within this energy follows. The golden path may be transcended, and seen as the symbol of the Illuminatus, an evil eye at the crest of a pyramid – or even two, interpretation of the card within this energy follows. In these cases, the drunk shall be empty. An Initiate may transcend these however, and focus on the source from whence he drinks – the Chalice. And now as an empty vessel, he shall be drunk. For within the fountain lies the heart of the card, concealed within the flowing water, a symbol of formation – plateau – disintegration, and thus reflected in the water, the journey the Initiate took to arrive at this insight. The peach-pink marble columns with gold veins are phallic in nature, designed to balance the energies of the Chalice. The sky is wet above the barren plains, represented by the storm of blood. And above the verdant grove the sky is dry and rent with fire – the contrast of opposites. Neither of which, used alone, will help the Initiate discover what secret lies within the waters of the Chalice. As it is with Love. As it is with Ecstasy.



VENUS / V of CHALICES

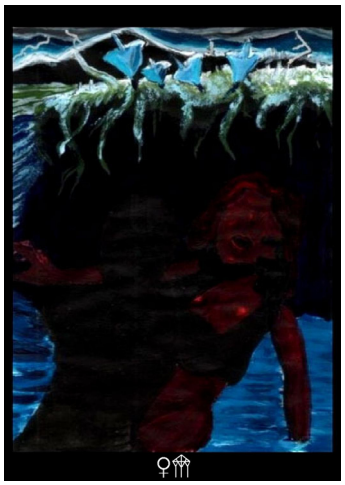
Simm Text: "This, is the Sphere, of Ecstasy, and Love. Facing you, further up the river, is a naked woman… corpse-white skin, and long black hair. She crouches astride the river and menstruates into the water. The blood forms itself into a human figure floating beneath the surface."

Symbolism: A literal depiction of the text.

VENUS / VI of CHALICES

Simm Text: “With your hands, begin to massage the blood into your ideal lover, fashioning every part of it according to your cerebral and animalistic desires.”

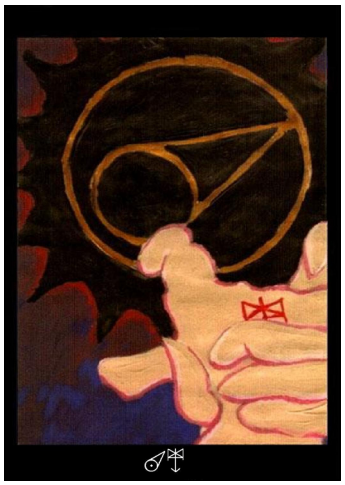
Symbolism: A literal depiction of the text – animal and cerebral desires represented by bloody female and male genitalia formed within the writhing sculpted mass. The wilder brush strokes depart from the careful artistry previously employed – now passionate and chaotic. The water spirals into a rent through which a starry black sky can be seen, from which the blood of the acausal is being symbolically extracted and prescenced via the release of unrestrained passion and limitless desire.



VENUS / VII of CHALICES

Simm Text: “Now… take your lover by the hands. Come! Fill the flowing bowl, and consummate into the waters 'neath the raging sky… drink now, your fill of love… and more.”

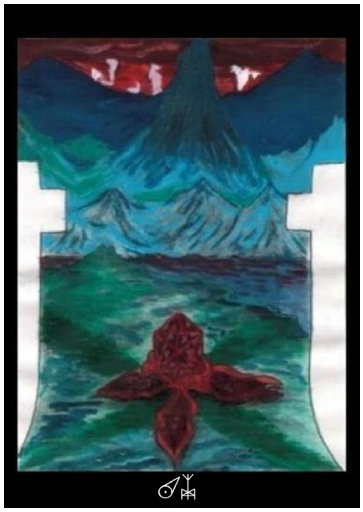
Symbolism: The ambiguous nature of passion as both creation and destruction. A male figure stands over the naked sculpted Lover. With one hand he tenderly runs a finger down her face stroking her cheek. With the other he grips her throat and chokes her. She is being pushed down into the river, representative of being swallowed by Passion. The two figures are concealed down on the bank of the river by an almost oppressive bank of lilies (death). The male figure performs his ambiguous acts of passion simultaneously, hidden away in the shadows. Yet all around them the landscape is lit with forks of lightening and on the distant horizon loom stormy skies. As above, so below – the stormy skies and lightening consume the skies, the rushing rising waters of the cold river consume the land, and the two figures in the throes of passion, consume each other.



SOL / II of SWORDS

Simm Text: "…with your lover, by your side, I put before you, the gold Sigil of the Sun. Touch it."

Symbolism: See II of Pentacles. The 'lover by your side' is represented by a feminine hand rising from below to grip the wrist of the Initiate. I intended to shape the grip to look as though the Initiate is engaged in sexual activity and being pulled downward to continue the passion and also to indicate the Initiate now accompanied by a companion.



SOL / III of SWORDS

Simm Text: "You are now entering the Dark Sphere of Sol. The swords, that cast their shadow, over hateful paradise… draw back, to reveal mountain ranges, majestic against a sky, of flame."

Symbolism: "The swords that cast their shadow over hateful paradise" are here represented by twin crucifix. Envisaging the Nazarene distortion lifting from the Initiate i.e. the swords drawing back – I interpreted hateful paradise in two ways.

- The illusion of the Nazarene world where the promise of belief in the Nazarene matrix is inculcated as Paradise, is lifted, and drawn back from the Initiate via the presence of the Sinister.

- Paradise is a place within the realm of the Sinister, but contrary to a paradise wherein the paradigm is a peaceful Nazarene sanctuary the Sinister Paradise is a paradigm where eternally grazing, contented, is hateful, destructive and insidious – and more like a sort of Sinister 'Hell'.

Hateful paradise is obscured by two swords, two white crucifix representing the distortion of the Nazarene over the Sinister by casting a shadow over the Septenary rose. The Initiate discovers the paradigm of hateful paradise by following the Septenary Way (represented by the Tree of Wyrd in the form of a 'Philosophers Stone' or beautiful flower). The meaning of a hateful paradise is revealed to the Initiate where paradise means yet another mountain to scale.

SOL / IV of SWORDS

Simm Text: “You are standing on the edge of a circle made by nine sacrificial stones. Here, there is a thick darkness weaved by the unsated frog and contained by the mountains. Those roaring obscurers of that which lies beyond! Illuminated by the glow of putrefaction, the corpse of your former self, discarded during transformation, lies in the circles center.”

Symbolism: A literal depiction of the text.

SOL / V of SWORDS

Simm Text: “Witness the repulsive entities that violate and mutilate your corpse! This sacred shell, is now the prey of every necrophilliac and cannibal! It seems initially, that they are performing gross obscenities for pleasure, but, look closer. The corpse is delicately gutted, and from the bones extracted, these creatures are constructing a tower, that rises far above the mountain peaks.”

Symbolism: A literal depiction of the text. However to give the card a surreal dynamic I removed the imagery of the repulsive entities that dismember the Initiates corpse, leaving the black void that surrounds it suggesting the presence of the entities – but leaving it to the Initiates imagination to form them.

SOL / VI of SWORDS

Simm Text: "Their work finished, they withdraw, bowing to your superiority and divine disposition. They light a protective circle of fire around the stones. This, is the Sphere, of Vision, Understanding, and Prophecy. Accompanied by your lover, climb the bloody bones to the top."

Symbolism: The Initiate holds the hand of his lover and prepares to climb the tower. A starry abyss is visible through the torn flesh of the Initiate. I chose the starry night sky to represent Vision, Understanding, and Prophecy within and without the Initiate – the starry night sky having been a gateway to all these Arts for Aeons. It also symbolizes the causal and a-causal forming a nexion.

SOL / VII of SWORDS

Simm Text: "Here, you will see your kingdom, surrounding, stretching out far into the solar fire, of increase. See your temples! Your riches! Your works! All in progress… and contemplate all that you have now, and all, that you hope to achieve in your journey so far, as a dark messiah. Take pleasure, for you can make anything, simple…"

Symbolism: The Initiate, having been involved quite heavily in the cards throughout the journey of the Minor Arcana – intuitively senses he is not involved in this card – there is no foreground where he can stand and participate – the tower represents a Vision, splendour, a promise, and nothing more. The 'temples' are represented by planets. The setting or rising sun of Sol indicates only a promise, unless the Initiate strives to become involved within the Life of the card, to reveal the sun hidden behind mountains and cloud – symbolic of the obscurities and challenges that must be overcome to reach these heights. The 'riches' are represented as the powerful imagery of hundreds of arms in salute at a Nazi Rally – the exoteric nature of National Socialism depicted as more valuable than gold. The 'works in progress' depicted as the mass of individuals, a sea of resources the Initiate has at his disposal to manipulate and mould into whatever he desires. The ignominious nature of the dross symbolized by the giant hand of a God letting people fall through his fingers like sand, to their deaths.

*Aeonisy is intended as an experimental expansion for the Sinister Tarot using the concept of Aeonics – change expressed through cyclic time.*

## I - Terminology

The Septenary style of the Naos Deck is a re-presentation of the Tarot and thus calls for a new terminology to accurately convey the appropriate Sinister Ethos. Some changes have therefore been made to the terms historically used.

### (a ) – Court Cards

The term "Court Cards" is an out-moded and out-dated reference conjuring a stale aristocratic association that cannot and does not encompass the Sinister Ethos or the Aeonic energies incorporated within the Naos Deck. Since these sixteen cards are representative of roles the Initiate may find him or herself in, the section of sixteen Court Cards known by Sinister Tradition as Magus, Mousa, Maiden and Warrior have been re-termed as the plural – Muse:

Muse (myz)
n.

1. Greek Mythology. Any of the nine daughters of Mnemosyne and Zeus, each of
   whom presided over a different art or science.
2. muse
   a. A guiding spirit.
   b. A source of inspiration.
3. muse A poet.

### (b) – Suits

Regarding the Minor Arcana: the term 'Suit' is inappropriate for this particular Tarot because the 'weapons' (i.e. the card five of pentacles traditionally has five 'weapons' or five pentacle symbols) do not appear in increasing numbers within the Naos Deck. Instead the increase is marked by depictions of a process of internal/external alchemy – taken from the musick of the Self-Immolation Rite. Thus, the eleven small-cards 2-7 in each Dark Sphere should be considered as an Enclave.

En-clave (nklv, n-)
n.

1. A country or part of a country lying wholly within the boundaries of another.
2. A distinctly bounded area enclosed within a larger unit: ethnic enclaves in a large
   city.

The new terminology departs from a stagnant usage of Royalty prevalent in Qabalic-style tarot and restores a vibrant numinosity of archetypal energies. These changes in the terminology also help separate the Sinister 'formula' based on Seven spheres as fundamentally distinct to the Magian. While the Naos Deck follows the associations in Naos and Fenrir for the traditional images of the Magus and other Muse i.e. Magus = wisdom, blue, mountains, wolf etc etc. It was felt that more could be presented in the cards than just these attributes, and an experimental dynamic has also been incorporated – that of Aeonics.

## II - INTRODUCING AEONIC IMAGERY

The attempt has been made to imbue the Muse with unique associations to the process of Aeonics. Via the three Alchemical Elements of Mercury, Salt, Sulphur, and a new fourth alchemical process termed "Aemalgam" (a combination of the first three) – there is a re-presentation of Aeonic forces/energies. Each respective alchemical element has a corresponding Aeonic force/energy – and these Aeonic force/energies I have termed: Formative, Plateau, Disintegrative and Flux. I believe these terms are helpful apprehensions of the energies because these terms do not denote a linear flow or a strictly causal one – of time or space, and help an individual to see how these forces/energies operate on, in, around, etc and beyond the individual.

Each of the four Dark Spheres of the Minor Arcana is presided over by one particular type of Muse. Luna for example is presided over by the Mousa, Sol by

the Warrior, and so on. Each four Muse in any one enclave tell a story using one of the Sinister Tarot themes of Wisdom, Fecundity, Strength or Overt Sexuality that is cyclical in nature, and uses four alchemical elements/aeonic processes. For example, for the Enclave of Luna the corresponding Muse is the four Mousa: one Mercurial/"Formative" Mousa, one Salt/"Plateau" Mousa, one Sulphurial/"Disintegrative" Mousa and one Aemalgam/"Flux" Mousa.

The traditional arrangement of one of each of the Muse presiding over each sphere differs in the Naos Deck for the purpose of expressing Aeonics. However, the images are versatile enough to allow for the Muse to be arranged vertically or horizontally to suit personal preference.

It is hoped the new dynamic will create alternate tangents within the spectrum of the Sinister Tarot – as well as impart some of the wider esoteric aspects of the Sinister Tradition.

| | | | | |
|---|---|---|---|---|
| PENTACLES | FOR/ MOUSA | PLAT/ MOUSA | DIS/ MOUSA | FLUX/ MOUSA |
| WANDS | FOR/ MAGUS | PLAT/ MAGUS | DIS/ MAGUS | FLUX/ MAGUS |
| CHALICES | FOR/ MAIDEN | PLAT/ MAIDEN | DIS/ MAIDEN | FLUX/ MAIDEN |
| SWORDS | FOR/ WARRIOR | PLAT/ WARRIOR | DIS/ WARRIOR | FLUX/ WARRIOR |

The Naos Muse: viewed horizontally - a cyclic story told within the confines of one particular character. Viewed vertically - each of the four different Muse within one Alchemical/Aeonic process.

## III - NOTES ON THE FOUR ALCHEMICAL STAGES

Associations made within the imagery of the Naos Deck to the alchemical elements are literal – for example in each Mercury card there are depictions of things and forces moving, flowing, beginning etc. The associations made to the Aeonic processes are more subtle, i.e. the process is explicated/hinted at as an overall culmination of the depictions. The Formative for example, is not necessarily always and only a 'beginning' process. Such a particular formative may be the beginning of the 'end' process in some cases. The idea is to re-present how the Aeonic process occurs by the manner in which the literal depictions go together to form a story that comes back around on itself: a Helix.

Mercury/Formative: The concept of the first Muse in any Enclave is an association to alchemical Mercury – to formative aspects. Mercury, also known as 'Quicksilver', gained the name by virtue of its property to flow quickly – and it is this flowing motion, symbolic of forces moving, forming, beginning to take shape, that Mercury is intended to represent.

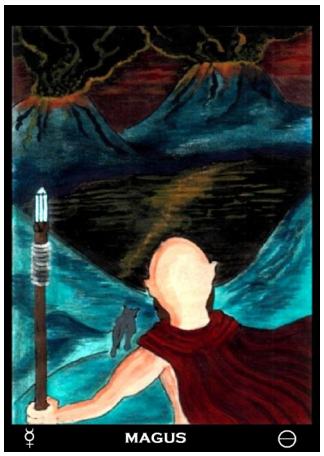
Salt/Plateau: The concept of the second Muse in any Enclave is of Plateau or Salt. In an Exoteric sense: a solid, the latent potential of mercury become manifest. In an Esoteric sense: A stillness in the flow, essence congealed, whether in the form of an individual, a culture, a civilization or even an ideal.

Sulphur/Disintegrative: the concept of the third Muse in any Enclave is Sulphur. The essence that has become manifest ebbs or erodes away from its manifestation, and into another – an exchange of flow.

Aemalgam/Flux: the concept of the fourth muse in any Enclave is Aemalgam – (An amalgam of Aeonic energies) the combined process of the first three elements by which the three everchange, or flux i.e. Essence's primal form – Chaos. Which may become Order where archetypal energies are concerned. Transcendence is extracted from the other processes – and forces begin again, but the transcendence is the reward for the journey undertaken, the polished gem hewn from the rough rock that allows forces to begin on another 'level'.

## IV – THE MUSE

*The following notes are intended as guides to the symbolism I have used to express the 'feel' or nature of a particular element or Aeonic process. They relate the relative story of each Muse and attempt to expound the manner in which the Alchemical/Aeonic forces interact and move into and form from one another. They are not intended to be used as strict 'meanings' for the cards and should only be used to gain insight into the symbolism used. As with the Minor Arcana- the colours, forms and archetypes used in the Naos Court Cards have their own subjective paradigm.*

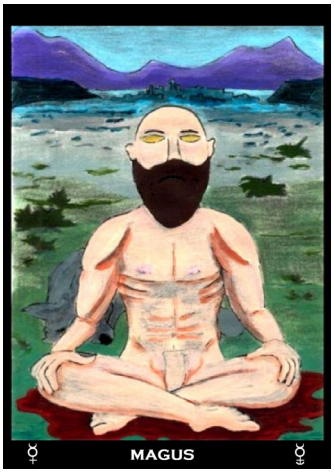



# THE MAGUS

MERCURY/FORMATIVE

The Magus has just arrived from a long journey to the scene depicted in the card. The Wand he wields intuitively indicates a prop or a walking stick: something used to sustain his strength in hard times. His Staff/Wand bears Nine Rings and a Tetrahedron – one ring for each angle of latent potential – and a tetrahedron, timeless symbol of a glyph by which these potentials may course or be contained. A silver Wolf runs ahead of the Magus down into the green valleys of the new land toward a black Sea. Indication of a willingness to explore the unknown and to embrace the hidden angles: an exoteric force within/without and beyond the Magus that seeks to know and to grow and fulfill potential.

I chose the cloak as the intuitive symbol of the Magus's psyche. Stand two men side by side and give one a cloak – though the two men may be identical, the symbolic transformation is immediate. His cloak blows wildly in the wind. As with all Mercury cards there is the feeling of movement, of forces yet to solidify. The Black Sea doubles as yawning Water or Space – Where both the 'fire' from the Magus, and the fire from the magma of the volcanoes may collect. The mountains here are in their youth, spewing forth smoke and fire from their vulvic/womb like openings, indicating newness, birth, spirit, youth, – attributes of the land shared by the Magus and also representative of Nexions forming on the causal plane from the Acausal 'Sea'.



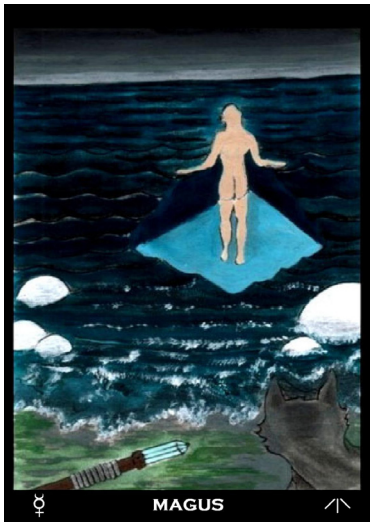

SALT/PLATEAU

The Magus sits in a contemplative position in the foreground. His cloak lies still underneath him symbolic that the energies in the Magus's life have come to a zenith or many zeniths – a plateau. As with all Salt cards the overall impression given is of stillness, of solid manifestation. A Wolf lies sleeping behind him. He has no need for it to be awake, either for protection or companionship. His latent potential has manifest – from experience of the unknown he has drawn

knowledge, his knowledge has been tested by further experience – and the hungry wolf has been fed – and fed well. A city in the desert lies nestled at the foot of mountains in the far distance. The magus has laboured to achieve and he has achieved – the city is his. From an individual has come a culture. But there is no longer need for him to be present to keep his civilization running smoothly – it has become self-sustainable. As has he. He is at the height of his power - on the threshold of realizing he does not need the city nor does the city need him. In the formative stages he was a sunrise, now he is like the Sun in a midday sky, at its height, its mid-point and full glory – from this point he can only descend.

SULPHUR/DISINTEGRATIVE

The outward manifestations of the Magus have begun to Disintegrate. His Wolf has become skinny and malnourished. His cloak is now tattered and torn. His energy seems spent, his worldly concerns abandoned. His staff still proud and defiant is untouched – it has stood the test of time. He holds it upright still. The lay of the land, the Mountains mimic his personal ascent and descent. In the Formative the mountains billowed flame and molten magma, in the Plateau the mountains had become sandy giants in the desert, now the Magus sits at the foot of white cliffs (Albion) being slowly eroded by the waves of the hungry Sea (Acausal). He appears resigned to his fate. While he looks down, the wand points up – always there is balance with the Magus, even in Death. And he awaits Disintegration/Death with an almost calm hope or sadness that only comes from living a full life.




AEMALGAM/FLUX

The Magus strips off his cloak, casts away his wand discarding external manifestations and goes where the Wolf cannot follow: on a higher journey - into the Abyss, the Acausal: the Unmapped Consciousness. He arrived in the first card from a long journey it is subjective whence from – and now he repeats the Cycle of formative, plateau, disintegrative by Flux. On a higher level than he previously experienced – he is now touching the skies by walking into the Sea. Rationally he may drown – symbolically he has transcended. The journey begins anew, but with a new understanding – that of Wisdom.

# THE MOUSA

MERCURY/FORMATIVE

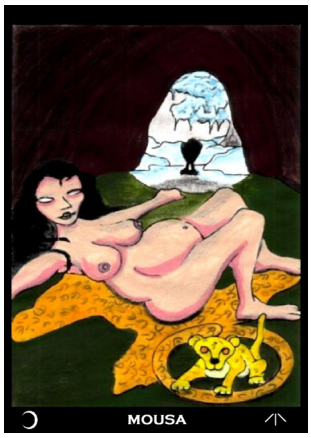
The Mousa acts as a channel (or nexion) receiving from the acausal and pouring it into the causal. The 'chalices' she holds are ambiguous. When seen as holding silver chalices filling and emptying with wine the Mousa represents potential, flow, creativity, fertility and nurturance. Yet she may also be seen as embodying the destructive, warlike, bitter, vengeful, aspects of Baphomet if the chalices are viewed as handles and the red liquid rivers as the blades of swords. The Mousa of Mercury is also Spring/or Growth. Her blood/wine nurtures a young Yew Sapling tree, a symbol which I have chosen to represent extreme longevity, even immortality – the life of such trees is a gradual increase which may span even two thousand years, and in effect, an Aeon. The Leopard represents the Feminine, the hunter, guile, cunning, speed, camouflage, stealth, primitive instinct, youth and the passion of life to defy death; and thus toys with death (i.e. a raven) in the foreground. The Leopard represents aspects of the Mousa over which she has control and dominates – yet the execution of such aspects are mostly intellectual formative feminine qualities in their youth, leashed in their fury and passion and contained in their effect/domain on earth. Indicated by the leopard as an extension of her right foot.

SALT/PLATEAU

The Mousa has matured, and likewise her throne on Earth with its verdant garden, tidy dwelling and orderly way of life with all basic needs, physical, sexual and emotional met – reflects a synchronous inner balance of her feminine power on an outward plane. Truly the Mother of the Earth has nurtured her potential to its plateau. The Leopard is pregnant, and the Yew tree has grown tall hardy and strong; (it now has green-cones upon its leaves, indicating the seasonal change into Summer/ or Fullness. These two images represent a union of female and male principles/energies within and without.

SULPHUR/DISINTEGRATIVE

The Mousa as Baphomet in her Traditional archetypal representation holding the severed head of the sacrificial King. The season has turned to Autumn/ Decay, and fallen boughs of the Yew can be seen scattered on the ground now with Autumns red aril. The Leopard has been skinned, the Lover has been slaughtered – a maturity demonstrated by the Mousa that she does not love anything so much she can never see it die. She understands that nature takes life seemingly without favour for her servants, that Death comes to all so that life may begin anew. The robe chosen is a red dress with a white sash – the attire for the Priestess in the Ceremony of Recalling. The Mousa sits in a cave, a womb, representing the paradox of death inside of life.




AEMALGAM/FLUX

Birth: The Leopard skin/pelt has been used to furnish the stone floor of the cave where the Mousa's baby will be born. The leopard cub is encircled with an

ouroborous formed by the tail of the leopard pelt. It has been sacrificed for a greater good – and it too had given birth to a new cub, a new cycle wherein the Passion of life is the same, merely present in another body, another form. Outside the season has turned to Winter/Death. The Yew is covered in snow and ice. The moment is frozen in time – Death's shadow looms over life in the womb in the form of a Raven. Nature may be cruel or Nature may be kind, but the Mousa is the balance: prepared and accepting of her symbiosis with Nature, working all outcomes both sorrowful and joyful into the helix of life by renewing all resources – the blood of the old for the soil of the new. This cycle of sacred union will be passed to her offspring – just like the eternally changing seasons fulfill their grander cycle, her Yew will join the large row of Yews in Mercury, a testament to the cycle of sacred and revered union with the Cosmos.

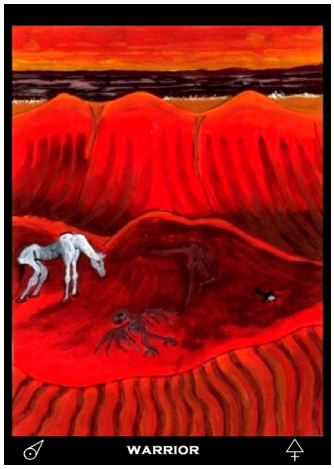
# THE WARRIOR

MERCURY/FORMATIVE

The journey of the Warrior begins with finding a sword. The naked man squatting beside an oasis in the desert is reaching for a sword lying beneath the cool blue waters. In other words, without words, he is reaching for his Destiny as a Warrior. His horse, which I have envisioned both as a literal steed and the symbolic chariot of ideas and thought processes that carry a man to greatness – drinks from the cool waters, a symbolic manifestation of life receiving power from the Acausal. The desert is a dry sea. Its sandy dunes undulate like waves – yet represent the greatness of the Acausal only in potential. Thus his gesture of reaching for the sword is formative – an archetype preceding greatness as a warrior.

SALT/PLATEAU

The naked man wields a shield emblazoned with an Eagle and a Cosmic Wheel in his left hand and holds a sword in his right. He has grown up – no longer the innocent hopeful reaching for his destiny, but a mighty champion who has set about carving it out. He sits proudly astride his horse though he is clearly covered with deep but bloodless wounds. Why is he bloodless? Because he is an archetype – an immortal image that cannot bleed or be wounded. Only the chariot that carries such an archetype will bear the brunt of any battle which is why the Horse bleeds profusely – yet, carries his master as heroically as if he were not injured at all (Ideology). The hostility of the vast desert sands has been conquered by the Warrior who returns from battle, master of his terrain, to the protection, the womb of a cavern in between rocky desert canyons. He is at the Plateau of his journey – he has been tested, forged in the fires of war and emerged a god.




SULPHUR/DISINTEGRATIVE

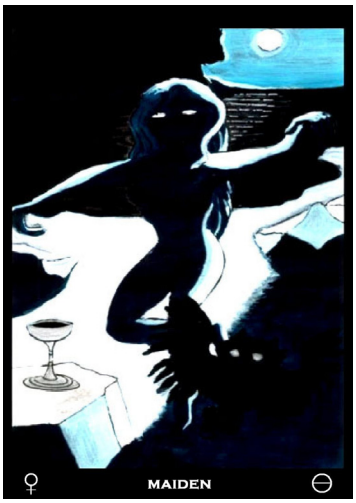
The Warrior has been challenged – his absolute power has disintegrated. His Kingdom, his sword, his dignity all hang in the balance. He finds himself in the desert once more, this time near death, his skin parched and cracked from the relentless ferocity of the burning sun. Indeed on the surface he seems to have lost his former glory and is now reduced to a shadow of his former self. The skeleton of an Eagle lies in the hot sands, and his sword now lies half-buried in them too. He is at his last breath – it seems he has made deliberately for the sea but the futility depicted by his circumstances suggests he will never make it. His Horse stands by, loyal to the last, but now skinny and starving to death. But even though he has lost all his former glories, his kingdom, his sword and his well-muscled fighting body during his sojourn in the harsh desert, he is not divested of his essence as a Warrior. Though the flesh has fallen from the carcass of his cause (Eagle) leaving only bare bones behind – whilst starved with hunger, maddened by pain, exhausted, spent and no longer able to go on he does not prolong his life by taking that of the horse for liquids, meat etc. Instead he beckons it to go, to leave him to die; for it has been a mythical steed, and its honour is as great as any of his. He turns the Chariot loose to make its own way without him – rather than devour it to save his own life. In this way, the Warrior dies proudly and with his honour intact.

AEMALGAM/FLUX

The Warrior has died. But he has been found by brothers-in-arms. His deeds were important enough to warrant a relentless search of the desert to find him – his example as a warrior mighty enough to bring other men to his aid even after death to give him the traditional warriors send off. His body is consigned to flames on a pyre cast out to sea. His sword accompanies him so that he will be able to go on fighting bravely in the next world that awaits him. He will be remembered for all time by his heroic and outstanding élan – by his brothers. And in time, his

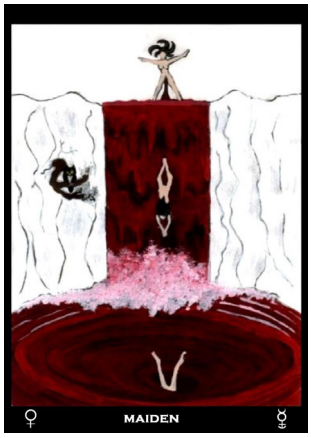
greatness, remembered in tales and songs, will inspire the next potential champion to pick up the sword. Thus he has perpetuated Flux.

# THE MAIDEN



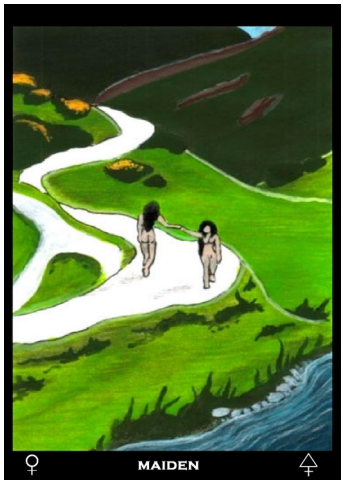

MERCURY/FORMATIVE

The Maiden cards are more gradual than those of the masculine principle and are represented in four initiatory stages: Submission, Awakening, Transcendence and Sacred Marriage. In the first Maiden card, there is a waterfall flowing into a whirlpool – again symbolizing the formative aspect of alchemical Mercury. Both waterfall and whirlpool are formed by blood. On top of the waterfall – the maiden stands spread-legged and open-armed like a star, menstruating into the water, creating flow. Halfway down the waterfall another maiden is diving, her legs and arms together, but bent in such a way as to resemble a vagina: free-falling into the powers that be. And in the whirlpool, only her upraised legs protruding from its core, the third maiden, finally submitting to the creative forces Nature has over her. From a rocky out-cropping an Owl sits perched on a branch watching this triple procession as it is just occurring – seeds planted yet to germinate.




SALT/PLATEAU

The Maiden after submitting – no longer fighting her place in nature, no longer trying to live by the masculine ideal but her own feminine completeness. Wine – associated with aphrodesia, with Bacchus, with orgies and thus inhibition, liberty, abandonment, lust, flesh, life, freedom. She dances – dancing was said by Nietzsche to be the most wonderful freedom a human can ever have. Dancing for a long time was considered evil by the Nazarene – an affrontation. She no longer fights against herself, but accepts her 'fate' with grace and love – she is free of the chains of cultural conditioning. The owl, swooping on the mouse – the greater power of Earth triumphing over the lesser trivial influences of transient forms. Destruction of secrets, eradication of those things that cause harm and sickness - holocaust.




SULPHUR/DISINTEGRATIVE

The landscape of Church Stretton in the United Kingdom. A significant area within the Tradition where I immediately envisaged a possible departure point for the long Black Pilgrimage. Two women pass each other on the slender path. One is returning from the rigorous and lonely journey which signifies her transcendence of her Initiatory processes – triumph, conqueror, fulfillment, survival, knowledge, enlightenement. The other is setting out to begin the arduous hike – a long journey at the end of which she hopes to find herself, embodying Hope. Love. Lust. Passion. Ambition. Striving. Struggle. Courage. Their meeting, and touching hands as they pass one another is symbolic of a deeper balance being achieved within the psyche – the disintegration of naivety and the emergence of the Individual.

AEMALGAM/FLUX

The Sacred Marriage: symbolized by the Priestess performing the Chthonic Rite – holding one half of the Gateway in her hand in the form of a crystal tetrahedron, and embodying the other half as herself, The Self. The Maiden now "Mistress of Earth" has developed Aeonic understanding. Timelessness. Solitude. Power. Direction. Wisdom. Complete control over sexual direction, manipulation, sensuality, the Erotic. The Maiden leaps into the whirlpool once again – this time with the understanding previously attained to know her role of being a mother to the earth as the earth was mother to her, synchronous union and flux with the cosmos.

# The Galactic Organic

The Galactic Organic is an attempt at interrupting the boundaries set on the static image of symbols typically viewed either two or three dimensionally in order to allow the psyche to break them free of causal and spatial restraints and give them Life. In my organic symbolic transition, each sigil represents a change in the conscious of an Individual that creates a specific psychological (or beyond psychological ) environment that allows numinous concepts to be comprehended and allows Galactic/Aeonic forces to presence themselves via the individual having a particular understanding, a specific degree of unity with the Acausal.

Each sigil should be viewed as a living form - rather than a static image. Each sigil is alive in the sense that its geometrical shape can alter, change, metamorph into others via extending, retracting, or shifting its spatial dimensions. That these sigils are represented as two dimensional forms on paper/computer screen has no bearing - the transformation of each sigil requires mental metamorphosis by each psyche that views them - a visualization of the changes each sigil must undergo in order to reach its final stage. A final stage that is sure to be different for each psyche that attempts to transform them by this process. And each new sigil created will be alien to the conscious of the psyche doing the transformation - since there will be little or no experience with which the mind can compare from its accumulated data to the abstract symbols created. Individuals should create their own 'Tnepres' sigil to begin the Galactic Organic process of mental transformation from the sigil of their Essence and rationally morph it into the Alienic forms that allow the energies of the Acausal to be used to magickally formulate a comprehension of how the Galactic Aeon can be presenced.

Individuals should also bear in mind that that the Galactic Organic is in no way bound to representation by the use of runic characters - on the contrary - the utilization of runes within my example serves to demonstrate a deliberate psychical separation of the mind from familiar forms and their associated constructs. For example: the mind is accustomed to using many geometric shapes and contains logical sequence programs for altering them - i.e. you can visualize a square expanding into a circle, but turning your written name into a spaceship using shapes with which the mind is not familiar (alienic) requires thinking along new tangents. It is these tangents, the mental process of transforming causally static lines by visualizing them shifting into a new form, shifting them into such forms by a rational process to demonstrate understanding of acausal energies, and departing from causal dimensions to allow the intrusion of acausal forces to shape such symbols that would be impossible to represent in purely causal terms, that are

worked with by the Galactic Organic.

What is important in presencing your 'Tnepres' symbol is that the symbol be an accurate representation of your energies and your Essence. It should also portray that you are Nexia Potentia - that you have reached the stage whereby you may begin 'accessing' the Acausal and stand on the threshold of doing this - that every moment of your life has led to the point where you are able to do this. A sigil that signifies that you have reached a rational causal zenith and are now ready to become a Galactic / Alienic Transmission in order to continue from where you stand in evolutionary regard to the Cosmos: A 'Star-Man'.

Performing a full transformation of the 'Tnepres' into the Alienic - requires an understanding of Aeonics and the Acausal - a rational hypothesis of what must occur for this Alienic to become. By virtue of 'planning' the Future in stages, one will then know what must be done, or created, to practically achieve the various Alienic stages. One will be aware of their Destiny or Destination.

## THE GALACTIC ORGANIC SIGILS

**Tnepres:**
The Essence of the Galactic Self.
Abstract recognition of the Acausal Charge.
The Numinous Conscious at the threshold of the Self, 'Nexia Potentia'.

Formed via Runes that combine to secretly express my magickal name ; Tnepres. The letters T, E, N, S, P, and R are each present if the symbol is broken down into its component runic letters. Tnepres is the first stage of seven Galactic Stages. The symbol contains the archetype of a spiritual warrior (Teiwaz), and the unity of notions (represented by the distorted Self Rune, Mannaz, merged into an arrowhead) within the organism (nexion) of black and white, good and evil, indicating a synthesis of opposites has occurred and the possession of the understanding that this synthesis brings, namely a desire to earth acausal energies. This desire is represented by the Opening or Fire (promethean) rune Kano (not simply inverted but tilted instead on its side to demonstrate the desire to create and destroy, by virtue of energies flowing from the rune able to form a kano on either

side. This equilibrated kano also forms an opposing 'arrowhead' representing the organism's drive toward working with Acausal Energies. In the centre of the symbol the Rune Isa - showing the Nexion is in a stage of Winter - locked between the causal and the acausal until the next stage - which is Fusion.

(Note: An organism begins its causality in a cycle represented by the seasonal changes of Spring, and follows the cycle of seasons into Summer, Autumn, and finally, at the point where the Organism apprehends the Acausal, the Winter of the causal life occurs - which is the spring of the Acausal.)

**'Fusion':**
Fusion of the Essence with the Causal and Acausal.
Nexion opened between the two.
Acausal flow into Causal increased.

The 'arms' of the distorted Mannaz drop down to form the symbol of Wyrd and its reverse. The arrowhead representing the Organisms previous flow of Causal direction is opened (thus inverted) as the arms drop down and meld with Isa to form a genuine Mannaz (Self). With the arms lowered the protruding 'icicle' of Isa - or newly formed Spring of the Acausal nexion is formed. The angular depiction of both salt and sulfur (ego and self) are created. The salt and sulfur symbols are crossed by the double-Wyrd runes held together by the two seperate Gebo runes (viewed horizontally and then vertically - evolution) of Partnership which together combine to form the sigil of Chaos. Chaos and Wyrd combine, the Nexia Potentia now acausally aware of its 'Destiny'.

**'Quaestus':**
A 'calling beacon' or Nexion for channelling acausal charge by virtue of being a fully open Nexion.

Mannaz 'drops' down into the Acausal taking with it Wyrd, Gebo, and the Chaos

sigil. The promethean fire represented by the tilted Kano which was previously operating from the Acausal is fully presenced on the Causal plane as the Rune rises up to surround the 'icicle' of Isa. Both salt (ego) and sulfur (self) are disintegrated in the alchemical change that occurs in the presencing of the Acausal, the Individual is destroyed. A fully open gateway created. Assuming the presence of this gateway is of interest to the Dark Gods, the nexion is now a magnet for them.

**'Porta':**
Presencing the Dark.
The connection of the Earth to the Abyss and to the Dark Gods

The disintegration of the Individual is the formative of the 'Undividual' - Alienic and Acausal in nature. This Alienic transformation is shown by Mannaz being fragmented by the Acausal Kano rune. The amalgam of all the runes combined forms an inverted pentagram representing unhindered Acausal flow through the newly created Alienic Transmission. Acausal Energies rush forth into the Causal with no restriction.

**‘Chaos’**
Unhindered intrusion into the Causal by the Dark Gods.
Satan on Earth.
Disintegration of Causal, Inauguration of 'Homo Galactica' / Alienic Transmission

Acausal energies fill the Causal. The Alienic Transmission permanently grounds the Nexion as shown by the grounding of the inverted pentagram. The intrusion of Satan on Earth heralds the end of 'man' - but not Alienic transmission. The Isa rune shows the continual and uninterrupted passage of the Dark Gods - with the Causal destroyed, and therefore 'Man' too, they paradox. The rune of Isa now becomes acausally representative of an Acausal 'Winter' for the Dark Gods.

*(The possibility considered by this author is the existence of Alienic Transmission in lieu of man after the intrusion, and therefore the last two symbols are related to the Wyrd of that acausal 'species' ).*

**'Vertex'**

'Western' exploration/aeon reaches Zenith by virtue of being intruded upon by the Acausal.
An equivalent of 'Human collective consciousness of the Acausal' prevails by Alienic Transmission.
Alienic Transmission = New Dark Gods.
The new Dark Gods seek the next level of intrusion into other realms as the elder ones did Earth.

The 'horns' of the inverted pentagram shift into a standing position forming two torches representing conquest. The hornless 'Goat' created by this detachment symbolic for victorious 'Satan'. Acausal realm expanded, Causal realm destroyed, the next step is to intrude into any further 'pockets of resistance'.

**'Homo Galactica / Paradox'**

-
-
-

The symbol of the hornless goat and victorious Satan ascends until it rests upon the two torches - (throne) resembling a 'spaceship'. - My symbol for current Cosmic Evolution reaching its next stage.

# Sample Readings

*[The following readings were made using the Naos Deck Sinister Tarot in the Traditional Celtic Cross Layout for two people who kindly volunteered to be a conduit for the Sinister energies of the ONA via the Naos Deck. These sample readings are included to illustrate the power and empathic connexions achievable via the Sinister and the Sinister Tarot. Both clients were surprised by the accuracy and depth of the readings. The method by which you choose to read is entirely up to you, though my own is to shuffle whilst thinking of the recipient as a holistic person (I do not use questions) and asking the Deck to 'Show Me'(referring to their energetic geometry as they are, at that time.)*

**READING #1**

1) 3 of Pentacles
The Client: Troubled by the loss of direction, drowning in a turbulent past, unable to let go. Ready to seek what lays beyond if only she can grasp the hands offered to her. A lonely terrain stretches before her, but with strength and inner resolve she is ready to take the first steps toward inner and outer resolution.

2) Death
Predominant Influence/ Acting against you: Death, the grim spectre of causal loss and the powerlessness to change it. Facing a crossroads, drawing blood from others whilst you await direction. You want to crack the firmaments but are held back by the wheel of life not yet turning in your favour, nor aligning with your spoke. You are being asked to learn patience with yourself and put behind you the bones of the past, to stand atop them and reach for the sun, so that you may succeed and grow beyond this recent tragedy.

3) The Aece of Pentacles
Distant Past: the tangled and messy energies of alignment, thrown one way and then the next, your faith in yourself and the solidity of anything is sorely tested. You believed it to be an insight into the fragility of the world and turned your back on many things that seemed fragile, unreliable, or ready to morph into something else at the last moment as if they were a betrayal – causing yourself even more pain. This has lead you to purer place where you have learned to come to grips with the immutable laws of change, changes smaller than you and bigger than you can imagine, changes you fought against because you did not understand their connection to the wider insight. Fault is not your fault.

4) Maiden of Salt / Chalices
The Recent Past: Amidst the chaos that surrounded you, that streamed from every angle, you turned and hid; not to retreat as in the past but to gather strength – and then you dived. You submerged yourself within yourself, found the strength to be more than you thought you could . Beneath the dark pool of the moon you crystallized your intent, and left behind your tears, salty reminders that all things must cease, and even the greatest hardships bring with them a lesson of gold. A decision you made not to run has reaped rewards, you have grown stronger, but the hurt you carry inside is not for you now, but for everyone else.

5) Maiden Aemalgam / Chalices.

The Present: You are in an exceptional place. Aloft above your head you hold the imprisoned energies of the loss that caused you so much pain, not only of physical mortal things outside of you, but the return of empowerment within. All around the echoes sound but you stare straight ahead, determined to complete your spell and finish the diamond, the glowing crystal you have shaped yourself into, using the anger, the pain, the senseless hurt into angles you now wield as a weapon, as a shield, as a Way forward. Your strength is now needed in the world – for others you do not yet know.

6) 2 of Pentacles
Immediate Future: A perfect state of receptivity has been attained – but you cannot rest on your laurels yet. Before you can appreciate your position you need to reach out and touch an old darkness, to show you are no longer afraid. You must face your fear and allow yourself to be swallowed up once more, this time with the strength and determination to not be enveloped, but to bring it into you that you may envelop it. Peace defines you, but it is an uneasy peace, a façade for others benefit not your own. Inside you struggle with the secrets of the world, with the horrors and mysteries of the unknown. Once you would have been afraid, now you are angered by your past inactivity, enthused and excited by the chaos that looms before you. The 2 of pentacles indicates a steely resolve to find resolution and confront your fear.

7,8,9) Hel, Lucifer, The Tower
Future at Intervals: Before you can move you must make the difficult decision to perform an execution you have been avoiding for fear of your lack of strength. But the forces are with you, you have listened to them and they have aided you, held you, crafted your tears into magic. You stand between two worlds. One is the underworld where your foot now rests comfortably amidst the abyssal chaos that formed you, the other in this world of responsibility, ambition, direction, resolve and solidity – of hopes and dreams manifest. You are no longer wholly a slave to your unconscious, nor a mistress of your conscious – but the much needed, much desired Bridge between the two. For completeness of your journey, you must learn to live as a conduit between both worlds – you have lived too long in either as a separate being. Both consumed you and carried you far from the shores of where you wanted to be. But now you must steady your nerves, your hand, and your ruthlessness borne of acceptance, and sever the head that mocks you. Your initiation will then be complete.

10) The Star

The Outcome: This is a truly wonderful sign, the full expansion of womanhood achieved, aligned with yourself, with others and the world around you, your footsteps are as light in worry yet as heavy in trace. You leave a wake, a legacy of determination and power that is eagerly followed by the less fortunate, by the admiring, by the sky-watchers and dreamers who wish they could do what you have done. The dimensions from this place call to you, they can no longer rush forth and assail you with their strangeness but must accept and coax you to visit them – for you are in Control. Where you go and what you do, are now driven by you – not others. And for you, that is the highest star, the one you have been reaching for, your entire life.

~

**READING #2**

1) Magus of Salt / Wands

The Client: A tumultuous arrival at intense landscapes varying in extremes of hot and cold, but only at the very beginning of the Journey forward. Seeking companionship with a need for resting on one's own when those companions come too close, there is much to learn and many arduous steps to overcome before you will arrive at your true destination, though you will arrive many times before it, and think each one the authentic. Volcanic, vulvic energies, intense and passionate, often overpowered by one another cause disruption and you must learn to master each, to teach each to wait its turn before being played if you are to have the strength to start your Journey.

2) The Fool

Predominant Influence/ Acting against you: Innocence, virtue, life's naivety that either condemns one to wander the world a manic jester, or propels them through that archetype into a mastery of laughter tempered by sorrow and achieve the crucial acceptance of an ability to laugh at one's self, be gentle with oneself, and

when time calls for it, yet gather all ones follies into a powerful weapon against self-doubt and uncertainty. A nuance of character, neither one nor the other, smiling at Life even as she bears sorrow. The ability to face the unknown, take risks, be prepared to jump. Be prepared to leave an old life behind and step into the Sages shoes.

3) The Magickian
Distant Past: A lack of reflexion and seriousness toward the angles that gives you your light, allows you to breeze past obstacles and difficulties, has encouraged you to isolate yourself from the needs and feelings of others. You have performed conjurations, pulled rabbits out of hats, to avoid having to deal with your responsibility in situations that have caused grief to another – changed your face, your clothes, your job. It is nothing to be ashamed of, we must all wear many masks until we find the right one is no mask – and to prepare for a journey requires a solid foundation from which to proceed, an identity and place to leave behind and travel forth from.

4) The High Priestess
The Recent Past: Growth and self-assurance and the ability to foresee shadows before you cast them, not a psychic sense but the development of intuition and empathy – the key elements that set the woman apart from the girl, the Found apart from the Lost. Gazing into yourself, scrying what you really feel is no challenge for you – you excel – but you are still detached, raised on high by your levity and refusal to be part of the often dark, muddy, messy earth – it is beneath you, chthonic wasteland that causes gravity to weigh your flights down. On the edge of a cliff, a precipice, you gaze down at yourself, sleeping – you are not awake, you do not know Her – but you will.

5) The Sun
The Present: All preparations have been made, and you have descended from your tower of isolation, said goodbye to old friends that you no longer need and set off into the unknown with nothing but your resolve to keep you company. Your wolves have gone, and where you are going nobody can follow you. There is no fear about where you are going, though you do not know and the road ahead is dark and long, your early gift of detachment, once a burden now a blessing has come full circle. You have been on this journey before, but the last time you were ill-equipped, you took too much with you and did not get very far from home. This time, you have taken nothing, need nothing, and will go far beyond the obstacles that present themselves on the near horizon, to whatever lies beyond.

6) Azoth
Immediate Future: The years have seen fit to grant you a rich vein of wisdom beneath your floating visage – it keeps you anchored, it gladdens the room and brings other light – but it will be tested on your lonely walk, and you will meet with many savage barbarians, both external persons seeking to take advantage or envious of your progress and in the form of negative frustration, doubts and fears of failure that the mountain is too high, too cold, the valleys too deep, too dark. But have faith, She Within and Without will shine a light for you, watch your passage – you know She is you, and you know what to do, you just have to do it – it's what you've always known, you just have to let it happen. From your transformation in the Ice you will find the temperament to calm your fire.

7,8,9) Man Gate, 4 of Pentacles, Wyrd
Future at Intervals: The Man Gate represents a Chaotic element, a drawing down of great energies that threaten to harm or destroy the progress made, and only the Magus can direct the flow of these energies, partition them into safer streams from the raging torrent. It is your masculine side that will protect you when the gates open, your ability to reason and apply the logos over emotion and raw passion – the alchemical hierograms necessary to survive an attack on ourselves by ourselves. And yet, hope and a shining light in the bitter darkness from a Woman,

from yourself and the reserves you did not know you had. The laughter you have carried will illustrate its perfection, its sublime apparatus as a weapon that comes as a white knight at the last moment to rescue and salvate. And you will take that hand, the cards attest to it. The Woman leads the way to the Three Wise Women, the Fates, the triple-goddess and the formation of a unity many go their whole lives without achieving. Now it is you who watch the fool, rather than be the fool – and may will seek your counsel because of the course you have taken and the insights you have gained. They will want to know your secret, the light in your heart and you will be well equipped to share it, to guide and comfort.

10) Aeon
The Outcome: The most profound of the Arcana, great ambitions, dreams, realized and with them made manifest the changing of a grand scale both seen and unseen. The Chess of the World unfurls, like a flower unfolding in the morning sun, your journey is destined to have profound effects on others and change the currents, bend them to the archetypal will characteristic of the Jester. The Wheel is waiting to turn – and fortuitously – but you will be required to turn it. Laugh, as you turn it, Magus…

# Subrosa - A Sinister Play

*[Sub-rosa is Latin for Beneath the Rose – its use here has a number of meanings]*

Synopsis:

A young man visits a 'fortune teller' to have his cards read. It becomes apparent that this is no ordinary gypsy – but almost a kind of Divine oracle with powerful insight and genuine visionary. The young man arrives under a pretext: that of Ill-contentment. He informs the FT, that having amassed all the symbols of power and wealth that are the pinnacles of greatness in culture, he feels hollow and finds himself wanting to know why these things have not brought him a sense of completion. Having mastered the material plane he is now seeking an explanation from the spiritual one. The FT has no reason to suspect the young man's intentions and begins a reading. As the reading unfolds, it becomes apparent to the FT that the cards are exhibiting unique behaviour – and there is more to the young man than meets the eye. The cards, normally balanced in encouragement and in warning for a reading, tell only of affirmation for the young man's destiny, past, present and future. The FT engages the young man in conversation about the spectacular readings she is receiving and learns little by little that the young man believes he has understood the universal secrets of the cosmos and is doing its will. As the reading progresses, the cards begin to show startling qualities that the FT has never seen before and even changes in the imagery begin to occur, as if some greater force were affirming the young man and his desire to perform the will of the cosmos. Fascinated, the FT cannot help but press onward, and it becomes apparent the young man is some sort of apocalyptic messenger for the present Time whose aim is to usher in a new aeon and evolve the human race to a higher level of thought. As the tension mounts, she discovers the final card in the young man's spread reveals her own death at his hands. In horror she thumbs through the remainder of the tarot deck believing a prank is being played on her and is shocked to see all of the cards have turned black. As she turns to the table the laid out cards fade too. Whilst she sits stunned and frozen, the young man informs the FT that he came to destroy the only warning system capable of warning others of the impending events, after a premonition that she alone could prevent the destruction of humanity in its current form taking place. Because the young man's powers operate by a specific pattern of forms falling into place in order, he has been forced to inform her of his Wyrd (Destiny) by having his cards read. Without her knowing she was the only force able to stop him, the events foreseen by the young man could not take place and he could not destroy her. By revealing what he is, the currents of the next Aeon can now begin to flow into Being. The manifestation of the new Aeon confuses and cancels out the essence of the archetypes that previously contained all human experience of the old Aeon within them, and the power of the Tarot fades to nothing. With her oracle destroyed the FT is sent into in a catatonic state and her powers of Sight removed. Without the aid of restraining cosmic forces to act against hubris or prevent the young man from becoming a

God Form by his discovery of divine balance She is helpless to raise the alarm. The young man leaves the FT's room with a chilling pronouncement 'I have come to turn the earth to ash. Stop me if you can.'

><><><><><><><><><><><><><><><

Scene 1.

Location: A long hallway with many doors.

A young man in a fine black suit moves into view walking down the hallway. He is carrying a black briefcase. He walks to the middle of the hallway and turns right to face a door. We see his profile. He knocks on the door with his right hand. The door is marked with the number '333'. We hear "It's open." The young man grasps the handle, turns it, pushes the door open, and enters, in one fluid, controlled movement. He moves out of view, and the door shuts firmly behind him.

Scene 2.

Location: Fortune Tellers Room

We follow the young man through a beaded curtain into dim candlelit room sparsely furnished with occult paraphernalia, drapes, a table with a cloth, two chairs – one of which is occupied by a woman (the fortune teller). She does not look up as the young man enters but continues to shuffle a deck of cards keeping her eyes down, focused on the task. The young man stands at the thresh-hold and surveys the room, including several disturbing paintings. The woman passes her hand in front of her palm up, in a gentle motion gesturing for the young man to take up the seat on the opposite side of the table. Which he does, lowering himself neatly into the chair, and placing the briefcase beside him on the floor to the left. A short silence except for the noise of cards being shuffled fills the room. Eventually the woman speaks, continuing to shuffle the cards.

FT: "Mr. Thoza. (pause) I've been expecting you."

(Thoza is not taken aback by the woman's knowledge of his name. Thoza is business-like in his mannerisms.)

THOZA: "You're a very difficult woman to see. I appreciate this appointment, your services come very highly recommended – as do the unique qualities of your Tarot."

FT: “Precautions must be taken for the servants of the Great Work Mr. Thoza. I assume by ‘unique qualities’ you are referring to the Septenary Spread. It is an ancient system Mr. Thoza, known for its insightful revelation. You will not be disappointed. (short pause) What is it – that you seek?”

THOZA: “I seek the Grail.”

FT: “The Grail…” (not a question, but a statement)

FT: “An unusual request. Most young men who visit here seek to gain Power, Money or Love… few indeed have the foresight to seek what You ask of me…”

THOZA: “I already have Power, Money, and Love”.

(Thoza absentmindedly plays with a big flashy ring on his left hand, his eyes dip briefly as he does so, then rise up again to focus on the woman)

THOZA “I have amassed all the material symbols of Power and Wealth in Society that are considered signs of greatness in modern culture, those things which are supposed to bring ‘Happiness’. And yet, despite the wealth, the women and the Mercedes, I feel hollow. I want to know why these things have not brought me a sense of completion. I want the truth now, spiritual understanding of the goal in life … The Grail.”

FT: “You understand there is a price?”

Thoza lifts the black briefcase up just above table height. And locks eyes with the woman.

THOZA: “I’ve come prepared.”

Thoza then lowers the case to its previous position.

FT: “We shall see Thoza… we shall see. Very well, let’s begin. (FT sets the cards face down on the middle of the table) Concentrate on your question. Shuffle the cards please.”

Thoza takes the deck with his left hand, and shuffles the cards at table height, eyes alternately on the fortune teller, and casually looking down, as he shuffles. He shuffles for about ten seconds. He is looking down when she says:

FT: “That will do fine Thoza. Place them back on the table.”

Thoza looks up at the FT quickly, then down at the cards, then up again at FT as his left hand comes forward with the deck. His eyes follow the deck as he places it in the middle of the table. He continues to look at it until his hand has retreated back to his lap – then he looks up at the FT again.

FT: (satisfied) “Good.”

FT: “Now…”

The FT gazes at Thoza. The deck remains in the middle of the table.

Thoza looks down at deck, up at FT, then understands. He smiles and reaches down for the briefcase at his left. He lifts it left-handed onto the table and slides it across the cloth to the FT. The FT and Thoza lock eyes. It sits there for a few seconds after he has withdrawn his hand. The FT slowly takes the case with her right-hand, and lifts it down off the table, placing it on the floor at her right. It should seem like whatever is in the case is treated as secondary to the importance of the two of them sitting at the same table – neither of them handle the case gingerly, but confidently, fluidly, and without joy. The FT stands up and moves over to a mantle where she lights a golden candle and incense. She then returns to her position. Taking the deck in her right hand, the FT begins laying out a seven-card spread. (see fig.1) Her movements are fluid. She does not look at Thoza while she deals the cards. When she has placed the last card, she moves the deck to the side using the following flourish. She takes one end of the deck in each hand, lifts it slightly off the tablecloth, and turns her body to the right using both hands like a crane to transport the deck. As she places the deck out of the way beside her, she passes her hands very briefly over the deck in a sort of slight wave as a magician might – the movement is mostly secret and only barely perceptible, it happens quickly. Then when the deck is disposed of she turns back to her original position and using her index and thumb grasps the edge of the first card, and smoothly flips it on its back. Thoza is silent but watches her movements carefully, motionless but for his eyes. The first card in the reading is revealed. It is ‘Lucifer’ There is an ominous pause as the FT looks at the card

In a vague but not annoying manner, the Fortune Teller relates the card to Thoza as though she were receiving information from another source in small increments. She is natural, not forced – and has the steady even tones of a wise woman.

FT: “… We begin with the sphere of Luna and the unconscious factors. The beginning of a journey begun long ago … Ah, Lucifer. The Accuser, Mr. Thoza. Primal awakening of a force that would disrupt the illusions around it – you sought long ago to master the material not as a challenge, but as a game – if only to prove how easily it could be done, even to mock the transient gains of the rich. I see signs of strong defiance toward the norm in attaining your wealthy lifestyle – and something else, something obscure like … the red ochre on black storm clouds…

Thoza (matter-of-factly): “To become rich, one need merely learn the rules of the game.”

FT: “being rich is a Game?”

Thoza: “Yes. *pauses* Money makes the world go round – but Realization makes it stop. Most people throw a dice in life. Some win big while others lose everything. The simple

secret between success and poverty is the ability of the Actor. Such is life. Such is human."

FT (a gentle comment): "Your perspective of the world as all a stage suggests that you might be disappointed having mistaken appearance for essence. Indeed the very magick of the "play" has been diminished by going backstage … "

Thoza: "All the world a stage? No. In theatrical metaphors, one often forgets that the Theatre itself has an Exit – One may leave the Theatre and enters it only to participate. As for the "very magick" of the play, that is diminished by virtue of knowing one is entering a theatre to see such magick in the first place."

FT: "Are you a spiritual man Mr. Thoza?"

Thoza: "If it's possible. "

FT: "And you … you write the plays you see…"

THOZA: "The Plays were written long before I arrived. I merely recognize the characters in the stories."

FT: "And you used your unusual understanding of human behaviour to able to enhance your lifestyle – by playing the 'game' as you say."

THOZA: "yes."

FT: "I sense this … insight, has given you more than an edge in business… I see great darkness in your stories Mr. Thoza, suffering and pain at the expense of many…"

THOZA: "The corporate sector is a cut-throat world – the strong survive while the weak go under. That is the balance of economics. And with that balance comes sacrifice."

FT: "yes, but there is sacrifice… and then there is sacrifice…"

The FT looks concerned for only a second – and then dismissing what she sees turns over the next card: The Master

FT: "This is the Sphere of Mercury, The Past – unconscious becoming conscious. The Master… Knowledge and the practical manifestation of action from knowledge – the planting of thought and the germination of its fruit. A determination that comes to very few – but I see this attribute favours your attention Mr. Thoza…? But though it beckons your wheel of thought to turn and bring your dreams to life– the master card also contains dire warnings against … (the FT looks slightly puzzled) against…"

Thoza: "Against what?"

FT: (very slowly) “Against making sorrow and misery for others … by being too coldly rational in implementing ones ideas…”

FT: “Only – how very strange. There is no warning here for you Mr. Thoza.”

Thoza: (chuckling) “Then I must have the green light from the Gods themselves”

FT: “Mr. Thoza, I assure you quite readily that the Gods do not give “green lights”. The unrestrained whims of people who thought themselves chosen have been seen before in the bloody pages of history… the gods keep us humble in order to contain our precarious desire to destroy. But this lack of Hubris, is highly unusual…”

THOZA: “What is Hubris but an immaturity of the spirit? – Those who thirst for knowledge for the right reasons honour the Gods by a paradox of Promethean humility. Fire has been stolen once. I am optimistic that it can be stolen again. Perhaps the Gods do not check that which they admire?”

FT: “Greek history is full of incidents of admiration for mortals from the Gods, but that admiration is quickly followed by wrath – Ariadne thought herself a more beautiful weaver than the Goddess Athene and was changed into a Spider for her hubris… It is one thing to perform an Art skillfully, and quite another to seek to become the Artist of Art itself. ”

THOZA: “Greek mythology was mythology. And, its lessons, for all their worth, were not able to save its populace from the simple terror of Time. Granted, there was a real need for humanities voracious appetites to be checked in the days when daily life depended on fear and subordination to greater forces that the Greek culture could run as smoothly as it did, but centuries have passed – and frankly, times have changed. What Gods there were have fallen silent, and what champions there are the idols of a society on the decline – entertainers, movie stars and even a popular come-back of the Jester has made an appearance in recent times. Gone are the Greek Heroes of this world and in so many hundred years there has been no modern comparison. Artists and Actors exhort their decadent wares to a populace wallowing in despair, having been elevated to the role of Gods in the absence of the former by the petty seats of power in the name of the almighty dollar. And always behind the scenes, that same Greek desire to check humanities genuine voracious appetites… to train an army of slaves to keep down the few that still recognize the face of the Divine and reach for the stars. To rise up out of the filth that is the result of the conservative attempt to restrain the Gods from resuming their control of the human spirit. The Gods are excited to see any torch kindled with the flame of Empathy: Ecstatic that awareness can in moments supervene even now the superficial morass that is modern Thought.”

The FT has been concentrating hard on Mr. Thoza.

FT: (absent-mindedly) “A rather cynical view Mr. Thoza – you’d have made an excellent Greek. The point, here, Mr. Thoza, is not whether the Gods agree with you or not – but that there is a serious lack of Imbalance in your past.“

Thoza: “Imbalance?”

FT: “Yes… When you sought for knowledge, when you sought for enlightenment, there should have been a counter-weight. For every act there should have been an equal but opposite act to counter and balance the equation. Such a weight creates a dynamic tension within the human spirit that teeters between creation and destruction: it is the necessary struggle that one strives to keep from tipping too far either side. It keeps life interesting in other words Mr. Thoza, gives it meaning. A lack of such a balance indicates a life devoid of … life.

THOZA: “Life is beyond balance Mrs. Esseney. Life has always been about union. Only when the egotistic perspective of humanity is concerned is Life perceived as divisive unities. Good and evil, black and white… such psychotropic associations may stave off the truth of life as one great Abyss of nothing for those stupefied enough to rest easy with the Cosmos, to make a friend of it – but for those who have explored both realms with passion and come back empty-handed, it is only the first stage of the Great Awakening…”

FT: “Few have the courage to dwell on the threshold of madness, and even less the strength to stay there. The world is made of simple joys Mr. Thoza – and it is hard enough to enjoy these as it is without the presence of mind that life is a meaningless Abyss…”

Mr. Thoza: “Meaningless? No – I said an Abyss of nothing – a place where meaning itself is stripped bare and skeletal. And for those who have ventured to enter it is a place of unfathomable beauty – and what higher meaning could there be?”

FT: “Such a viewpoint is dangerous Mr. Thoza – were all society to think of life in such reductionist ways it would lead to blind chaos as we reverted back to our brute animal selves…”

THOZA: “Indeed… such a viewpoint would – if society could also miraculously banish its inherent laziness to exalt such chaos. Such a viewpoint is therefore earned by a minority – and exercised with extreme caution.”

FT: “Are you suggesting there exists an elite corp of people whose only goal in life is to see the Abyss and keep the world from descending into chaos because they choose to?”

THOZA: “I am suggesting that humanity and its societies are as fragile as eggshells consisting of thin layers of illusion easily broken by a moment of realization. As for the Abyss, such a goal in life is no less feasible than that of the 9 billion other goals

competing in life concerned with finding Enlightenment – And whether a minority chooses to prevent chaos is debatable. Free-will has never been a measurable quantity.

FT: “I see much free-will in your past Mr. Thoza…”

THOZA: “Responsibility to the responsible.”

FT: “Indeed… I’ll move on – I suspect the unturned cards have much to tell.”

FT: “We move onward from the unconscious aspects of you Mr. Thoza and onto those that are conscious integrations of your personality.”

The FT turns over the next card… It is the Lord of the earth

FT: “Behold the Present…Your empathy has spread its tendrils and infected others independent of you – I see … an exodus in others of their former tasks and a willing desire to assist you in your projects… and in the shadows an even greater number indirectly influencing favourable outcomes for your immediate allies… you are quite the businessman Mr. Thoza – I see cunning and shrewdness in the cards, clearly you are an organizer, an individual capable of getting the ball rolling. An initiator of primary actions for others to continue…”

THOZA: “Many hands make light work.”

FT: “I see growth of your valuable investments into which you have put much time and personal energy – glowing horizons and expansion of your influence over those projects you have put in motion. Fields have been sown with seed and await the plentiful harvest,

Though it has been a hard and strenuous journey – there has been much pain and suffering on the way to the top of the mountain, even blood.

THOZA: “I’m a businessman. It comes with the turf.”

FT: “And while a qualitative attribute in many in your field Mr. Thoza, there is again that cloudiness… crimson highlights of a gathering storm… I sense it strongly.”

THOZA: (shrugs) “The first sign after the rain. In my capacity as a stockbroker it is sometimes necessary to make weighty decisions and sometimes those decisions affect others. Sometimes the very affect is the reason for the decision in the first place.”

FT: “Yes… but there is darkness in your enterprises Mr. Thoza, forces brewing under the guise of business, a personal venture that exceeds the appetites of others … a practical hands-on approach that strangles that which may rise to prevent you from attaining your goals.”

THOZA: “I believe in a Will to Power to believe.”

FT: “You do not fear your beliefs may lead to personal destruction…”

Thoza: “They are not my beliefs. I believe in others beliefs. I see through the eyes of others.”

FT: “You will forgive me for thinking you are an unusual man Mr. Thoza.”

Thoza: “It’s good to have hobbies.”

FT: “Quite so, though I would be the last to call intuition a “hobby” – and yet Mr. Thoza the cards are acting strangely here today. It’s almost as if they were … afraid to reveal you, or, as if…”

THOZA: (slowly leans in a fraction closer) “What do you see?”

FT: “I don’t … know. I feel all the normal energies within the cards – but there is something else, something in addition to them – (quietly) something extra that shouldn’t be there.”

THOZA: (after a long pause) “Do you believe in Evolution?”

FT: “What does Evolution have to do with the behaviour of the cards?”

Thoza: “Your cards are unique in that they purport to capture the particular energies of 21 Dark Gods – the combination of which are said to be the sum total of human experience and the vital forces at Life’s core. Yet for all their power it must be remembered they are only static images: lifeless renderings of the real aether. –And within the aether there is only limit to the potential of a nexion such as ourselves when we apply it to ourselves via the petty machinations and transparent apprehensions of others…”

FT: “I don’t follow Mr. Thoza? – Are you saying…

Thoza: “Let’s just say Free-Will may not be proven because it is rarely demonstrated.”

FT: “You will do me the honour of explaining Free-Will?”

Thoza: “I Will. (Thoza smiles) Black Magick, is a practical application of one’s desires, whatever they may be. How those desires are fulfilled were one able to watch, is by a wordless chain of pressures applied to various pressure points in the nervous system of the organism known as the “world around them”. For all its simplicity, Black Magick is often misunderstood for a simple reason – it has in common with Free Will – the fact that it is a word. Words lack the subtlety to communicate the changing face of energies as they are, and this is Chaos. –we are aware of Chaos, it is a dangerous threat to our reality, especially so when humanity was young and it was understandably greatly feared. Subsequently, Chaos, was hidden in desperation by the development of Art, of Speech and eventually the Written Word – frantic containers to quantify and rationalize the

formlessness of Chaos by using pseudo-form to provide stability and allow the Ego to feel superior to its environment and thus become Humanity. This is why poets have always been greatly admired – architects and other transformers of the Chaos too. You'll notice in the Biblical mythos that the first act of their God is to create Light to dispel the Fear of Chaos – and then to create form to cover it. Hence the romantic notions of God as humanities saviour are merely appreciation for an excuse to hide blaring psychological weaknesses. But though it has been covered with a blanket of hastily forged shapes – Chaos can never be quelled. Testament to this is that the so-called Sane are actually crazy with fear of it, while the insane have actually experienced Chaos. Words, trigger conditioned responses as syllables infect the unconscious in ways the conscious cannot comprehend – just ask any politician. If I were to sit here for 60 seconds and say nothing you would understand more about Chaos than if I had just opened my mouth."

The FT sits, staring at Thoza as he continues…

Thoza: "Now Free-Will will never be understood by a word because Free-Will is the desire to unchain Chaos on the pseudo-forms around it – and, because of heightened fears of such dangerous breaches of the carefully built reality – you will observe that humanity is seldom allowed Free-Will. As a wise man once said – to express yourself by language is to standardize thought."

FT: "I … I… "

Thoza: "Exactly. I. That's Free-Will right there."

FT: "you seem to have an answer for Everything"

Thoza: "If I did – would I be here?"

FT: "hmm I suppose not … "

The FT reaches for the 4th card

FT: "Let's try and find out why you are shall we?"

The FT flips over the fourth card it is THE STAR.

FT: The Present Mr. Thoza – and, the Star… It augurs well for you again Mr. Thoza. A coming of age. Your projects completed and your desires fulfilled – by promises kept to the greater oath. A time of great celebration for personal establishment of a chosen destiny. A chain reaction started a long time ago that has become an explosive organism independent of the primal energy that initiated it… all the pieces have fallen into place for a dynamic that cannot be controlled now that it has been unleashed … a life with a life of its own…"

Thoza says nothing (he is somber in the ft's flippant unconscious recognition of her fate which is about to makes itself manifest…)

The FT continues: "It is possible Mr. Thoza that your unparalleled success has not provided the struggle that would bring in its overcoming a sense of achievement – your easily won victories may not bring you happiness if there is no tension, no fear in losing what you have gained by virtue of the ease with which you gained it…"

Thoza says nothing but nods politely… as though listening.

FT: "It would seem that your voracious appetite to get ahead has put you so far in front of others that you have transcended the base desire of materialism because it lacks for you the joy in struggle…"

FT: "This in itself has led to a general decline in your interest in the material world, but without manifestation of the new paradigm where your needs for a struggle can be met – one not entirely spiritual per se; but most definitely above the rueful cravings of the common person, you are dwelling in psychic limbo. Your dissatisfaction is compounded by your clearly considerable intellect…"

Thoza: "That makes sense… but I knew that much already – please continue…"

The FT smiles (she thinks Thoza has finally succumbed to the superior omnipotent eye of god of the tarot cards and is demonstrating humility before them)

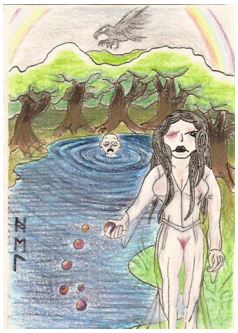
Ft: "Of course… (pauses to turn over the next card) The Immediate Future…"

It is WYRD.

FT: "Wyrd…

# Hel: Fiction of a Dark Archetype

*Based on Atu XIV of the Sinister Naos Tarot and the Dark One, Hel.*



Michelle had met Evan in the summer of 1995 at a New-Age seminar. She'd been browsing through a stack of occult books looking for one on crystals. The stranger had smiled when she'd turned her head briefly to see who was standing beside her, and she'd smiled back. He'd noticed her select several promising looking books from the pile, flip through the pages of each one, and then put them back down with a sigh, apparently dissatisfied with the contents.

"You're after something on crystals?" he'd asked her.

"Yes. But I'm not having much luck" she'd said, turning to acknowledge him politely.

"Yeah, I mean they're all good books in their own right, but I'm after something special too."

"Oh, you're into crystals as well?" she'd enthused.

He'd looked briefly at the stacks of books on the table, deftly pulled a thin black book from the bottom of the nearest stack, and handed it to her.

"I own this one, it's very good. It's written by a German author who specializes in faceting and gem-cutting for efficacious emanation – I highly recommend it if you're interested in the spiritual geometry of crystals."

She'd taken it from him and thumbed through the pages, it was exactly what she'd been looking for.

“I studied crystals a few years ago. I’ve always been fascinated by them”.

She’d been so engrossed in the contents of the book she’d barely noticed the delayed response to her question. She’d looked at him then. She was immediately taken with his boyish good looks.

“This is fantastic – thank you very much!”

“You’re very welcome,” he said, smiling warmly.

After engaging the stranger in a conversation, she’d been impressed with his knowledge in the field of crystals and learned the strangers name was Evan. She’d invited him for a coffee as a way of saying thank you for finding her the book, and he’d accepted, even offering to bring along some other books he thought she might be interested in.

One thing had led to another and Michelle had fallen deeply in love with Evan. Before she knew it, they’d been together for six months, and in that time Evan had continued to impress her with his extensive knowledge of things occult. She’d told him about her upcoming thesis for college, and he’d continued to be helpful, offering to lend her rare or hard-to-find books from his own collection. He’d also speak at length about the occult with her, often surprising her with his seemingly endless repertoire of information. Yet she never once felt like she was being lectured, his soft, steady tone of voice only ever informative, never accusatory.

She’d got an ‘A’ on her thesis and Evan had been delighted for her. He’d offered to take her out to dinner, somewhere special to celebrate. She’d accepted. Later that night they’d gone to Evans home, giggling like schoolgirls from the effects of wine. Once inside, she’d planted a kiss on his lips. He’d kissed her back. They’d made passionate love in Evans bed, and it had been incredible.

Although she could pick a thousand traits in Evan that she admired or respected, the one thing Michelle liked most about Evan, was the way he held himself. He never pushed her into anything, never took more than what she offered. He always seemed to give back exactly what she gave and never more. When they’d made love he’d followed her lead and matched her rhythm. When she wanted it rough and urgent, he’d comply by fucking her hard. When she wanted it gentle and slow, he was amorous and sensual, holding her hips and gazing into her eyes as she quietly rode him. It was almost like dating a mirror. A wonderful, handsome, intelligent mirror that always knew just what she wanted.

He’d proposed to her in December. She’d not been expecting it. It was like a dream. She’d said yes and they’d made passionate frenzied love underneath the stars. He’d told her that he loved her, and he’d promised her the world.

In late summer, during a conversation over dinner, Evan had engaged her in a conversation about having sex to power crystals by a technique called empathetic vibration. She’d been thoroughly fascinated by the idea, and had suggested with a giggle

she'd be more than happy to explore the possibility with him, to try and power several cuts of quartz she owned. She'd been shy at first, but Evan had gone over the methods with her, patiently explaining various facets of the technique – and there was no denying that during their first session the sex had been absolutely phenomenal. Their sex has always been incredible, but there was something kinky about the ritualistic use of it that excited her to new levels of passion. They'd engaged in lovemaking to charge the crystals for about a month. She'd always enjoyed the experience and the sex; the sex was unspeakably good. But somewhat skeptical of the idea of their sex to power crystals, She'd been surprised that she felt she detected a change in the crystals. She didn't know if it was her imagination, but somehow the crystals seemed brighter, denser too.

They'd kept it up – and one night, whilst Evan was in the shower, she'd turned off the lights after one particularly rigorous sex session, and been startled and amazed to see the crystal on the table glowing with a faint yellow-ochre light. After mentioning this to Evan, he'd been amazed and leaving the shower, gone downstairs to see for himself. They'd discussed the glowing crystal well into the night. Evan was as excited as she was that the technique worked and they chatted about the possibilities of charging bigger and rarer crystals.

"How could we charge it up even more?" she'd asked

"Well I guess we'd have to somehow increase the intensity of the sex? But how? It's already so phenomenal– "

"Do you have any books about how to do it at home Evan?"

"I might have. I'll have a look through them when I get home and let you know."

He trailed off and slipped his head under the blanket. She felt his curls brush against her crotch as he went down on her.

Evan had rung her the next afternoon and told her he'd found some books about increasing the charge. But that they also involved doing things that he wasn't sure she'd be comfortable with.

"Like what?"

"Well it says here that increasing the empathetic vibration can be achieved by engaging in extreme acts of a sexual nature and it mentions… well, taking it in the backdoor"

She'd smiled, despite Evan's general confidence he could be disarmingly shy sometimes.

"Well baby. I'm game if you are" she flirted, trying to make Evan feel more comfortable with mentioning it.

"Well we can try it Michelle, and if you don't like it we can stop and find another way"

“Alright, come over tonight, and bring the book if you can.”

The sodomy was like nothing else she’d ever experienced in her life. She’d not felt uncomfortable with the idea, it was new, and strange, but it also felt amazing too in a painful sort of way. And with each of the sessions the light of the crystal grew brighter. Michelle and Evan continued the sessions, powering crystal after crystal. The powered crystals proved extremely popular and Michelle’s crystal shop had begun to do a roaring trade, punters paying twice and sometimes even three times the price of an average crystal for the powered crystals that shimmered with energy. Many times someone inquired as to the cause of the mysterious state of the crystals, even offering her cash incentives to share it, but she’d refused and defused the explosion of curiosity by feigning ignorance. But her apparent ignorance did nothing to slow the tremendous turnover and she would often run out of stock, something that had never happened before, much to the anxious customers chagrin. She had looked through Evan’s book herself, and found references to other extreme sex acts. Some of which involved torture or rape. She mentioned them to Evan and they would go over the acts, discussing them with Evan always asking if she was really sure that she wanted to try them. She’d nodded in the affirmative and they had. She’d grown to trust Evan like she trusted nothing else. He was always there, always gentle, and never pushed or forced her into anything. And they continued to power crystal after crystal.

He’d brought around a crystal of his own: a large pyramid-shaped piece of quartz. It was one of the largest and clearest she’d ever seen.

“I was hoping we could try and charge this one Michelle. My grandfather gave it to me it’s very old, been in the family for generations, he actually told me it had special

powers”

“What kind of special powers?”

“He didn’t elaborate unfortunately, just said that it was a very special crystal once it was charged”

“Let’s charge it then. Let’s see what it does”

Over the course of six months they’d performed hundreds of sexual sessions, but the sessions to charge the large quartz pyramid were largely required to be obscene. She’d almost felt like he’d torn her out of shape by the end of the sessions, but she’d not complained, despite the ferocious pains in her orifice. And as the months went by the crystal began to emit a hazy violent yellow glow. The sessions continued until the pyramid once a dull opaque glassy rock had become imbued with a warm yellow-orange luminescence from base to apex.

“How do we get to see what it does?” she’d asked.

“I’m not sure, I’ll have to have a look through Grandpa’s things and see if I can find something out. He might have left notes or something”.

Michelle nodded, and then promptly drifted off to sleep in Evans arms, exhausted. She lay prone on the plush black carpet, blood trickling onto the carpet from the deep scratches in her buttocks.

Evan had telephoned her some time after Midnight. He’d been jabbering excitedly, and through the sleepy haze she only made out snatches of his conversation

“Lake… ancient cults… gateway… bring the crystal!”

She’d agreed to meet him at Lake Aosoth the next day, just after sunset. She had arrived five minutes late because of the traffic, and had been worried he’d think she’d forgotten to meet him. But he was there waiting for her, and he greeted her with a kiss, and presented a bottle of wine.

“I thought we should celebrate,” he said.

They’d strolled along the water’s edge and Evan had explained why he’d asked her to meet him here. As they took turns swigging from the bottle, Evan apologetically informing her he’d forgotten to bring glasses, he’d told her about the old book he’d found hidden amongst his Grandpa’s things. Inside the book there were ritualistic notes and memoirs – it appeared his Grandfather had belonged to some kind of ancient order called ‘Le Guardian’ that descended from the Druids. According to the notes, the quartz pyramid was the gateway between this world and another world. The crystal had been carefully guarded for thousands of years by the members of Le Guardian, as had the secret magickal properties of the lake. But the note gave the location of the lake, and revealed that submerging the crystal in a specific part of the lake would affect the crystal in some magickal way now that it was fully charged.

Excited about this discovery, they’d celebrated with a quickie in the woods. Her body was still tender from the sessions but Evan was gentle. Then they’d strolled down to the pier and Evan had helped her into a small wooden boat with oars. Evan had noticed the look of concern on Michelle’s face and he’d smiled. He’d taken the oars, and with strong even strokes began rowing the boat to the center of the lake. It was after dusk by the time he’d reached the center of the dark waters, and a crescent moon climbed the clear night sky. Beneath the stars, Evan and Michelle uncovered the quartz pyramid they’d wrapped in cloth and brought with them.

“Wow Evan! Look at that!” she’d exclaimed.

“I’ve never seen anything like it.” He replied.

The pyramid of quartz was still emanating a yellow glow, but a crimson hue had snaked its way along the edges of the cut quartz. And it was vibrating.

“Michelle is the book there behind you in the bag?”

Michelle turned to look behind her and saw a square-shaped canvas bag lying on the floor of the rowboat. She turned away from Evan and rummaged through it. It was cold out on the lake, and her skin prickled with goose bumps. She wished she’d brought a jacket. The wine felt like it had gone straight to her head too and she’d swayed a little in her seat whilst looking for Evans book. After a few moments she found it and turned back around.

“Here you are,” she said, smiling at Evan.

Evan smiled back warmly and took the book from her.

“This is so exciting!” he said, thumbing through the pages looking for something.

Then he looked over at Michelle.

“Listen Michelle, I just want you to know that since we’ve been together it’s been amazing.”

“Oh Evan it’s been amazing for me too!” she gushed, “I’ve never met anyone like you, I feel so close, I totally trust you, and I’ve never felt that with anyone before! I love you so much baby!”

“Well, I just wanted you know… that my name’s not Evan, and you don’t know me at all”.

He put his fingers up to his scalp and pushed his fingertips into the skin. With a neat downward tug he tore off Evan’s face.

Michelle recoiled in the boat, her eyes and her mouth agape with horror, shock and disbelief filtering into her features. She did not recognize the man before her. She did not understand what was happening. She did not know where the lover she had spent the most amazing and intimate six months of her life with had gone or why he had ripped off his face. And she did not have time to react when the rope tied around her ankles grew taut and a tremendous force ripped her into the water, with the expression of terror and chaos on her gibbering face as she was forcibly submerged in the cold depths of the dark lake.

# The Order of Nine Angles:
## The Sinister Tarot

## Notes from Naos~ (Chapter 0 : A Theory of Magick)

Fundamental to magick is a belief that the phenomenal world of the five senses is incomplete. Magickians believe that we live in a world quite different from the one our five senses show to us they believe that every living thing possesses, because it is living, certain energies which we as individuals can sense and 'see' if we become receptive to them. This receptiveness is one of the aims of magickal or Occult Initiation and may be said to involve the individual in becoming aware of the essence of things that is hidden by their outward appearance (and this applies to other individuals, as well as 'things').

According to the septenary tradition, these magickal energies possessed by things and 'life' derive from what it is convenient to describe as the acausal that is, every living entity is a point or region where acausal energies manifest in our causal, phenomenal, universe, the amount and type of this energy being dependant on the type of entity. These acausal energies (which science because it at present deals only with causal entities and energies, cannot describe) may be said to derive from a paralell acausal universe which intersects our causal universe at certain places.

We as individuals, because we possess the faculty of 'consciousness' are 'gates' to this acausal universe. We possess the (mostly latent) ability to 'open the gate' to the acausal which exists within our own psyche to draw from the acausal certain energies, and these energies can and do alter in some way both our own consciousness or other entities/energies which exist in the causal. This drawing of energies, and their use, is magick. External magick is the use of such energies, directed by individual desire, to bring about change in the causal; Internal magick is the use of these energies to bring psychic, internal change.

To draw upon such energies it is usually necessary for the individual to use some form of framework or symbolism, and techniques of external magick use such symbolism to bring both apprehension of the energies and their control.

Various systems of symbolism exist, most denoting types of energy by gods, goddesses, spirits or demons. In reality, the actual symbols are of only secondary importance, and a magickian who is following the path to Adeptship will soon discard such symbols/names/descriptions (and thus External magick itself) in favour of apprehending such energies as those energies are in themselves. In the septenary tradition this is done first via the 'Tree of Wyrd' (the seven spheres and the pathways connecting them see Appendix I in Naos) and then through the 'Star Game'. The Tree of Wyrd may be seen as a map of consciousness: both individual (of the psyche) and of those regions other than the individual where the acausal and causal meet. The symbolism of the spheres and the pathways (the Tarot cards, planets, incenses, 'god-forms' and so on) are the first or Initiated stage of apprehension; beyond lies the abstract apprehension of the Star Game.

**- Order of Nine Angles -**

## Notes from Naos~ (From section III -Tarot)

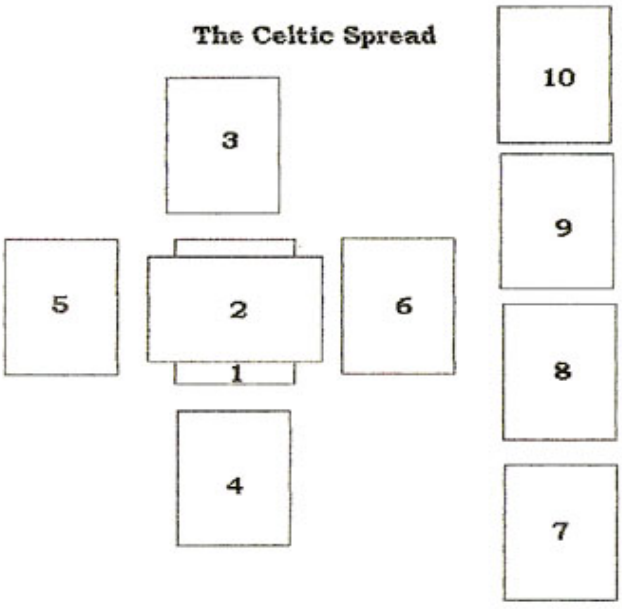
Every initiate should draw and paint (or at least commission such from a good artist) their own Tarot pack, using the guidelines given later in this chapter.

To read the cards for an individual, the individual cards are seen and interpreted in relation to the others around them. This is done because the cards are symbols of how certain energies have, are and may be influencing the person for whom the reading is being done – and these energies are never static, or in isolation.

The essence of initiated readings is empathy: an awareness of the energies within, around and external to the individual, and the cards are used to 'focus" these energies in consciousness. To aid this, the setting of the reading should be imbued with magickal anticipation. This is easily achieved – for example by using one candle – having no other persons present than the individual for whom the reading is being done, laying the cards out on a black cloth kept for this purpose, burning one particular incense whenever you do a reading (and never using that incense for any other purpose). Ideally, the room/area where the reading is undertaken should be quiet and calm.

Two types of card layout may be used. These follow you shuffling the cards in a mindful, calm way after which the client cuts the pack three times, laying each cut beside the other. Choose which cut you feel is appropriate and use the cards in that pile, starting with the top card.

The first layout is the 'Celtic', the second the 'Septenary'.



In this, the second card is placed across the first.

1. Represents the client.
2. The predominant influence which is acting against them, 'crossing' etc.
3. Is what is in the distant past (which may be an unconscious influence over the present).
4. The recent past (and also the subconscious energies).
5. The present.
6. The immediate future.

7, 8, and 9 the future at intervals, and 10 the outcome.

There are also other influences which must be considered. 4, 6, 9 and 10 are how positive energies flow (via 2) – 3, 6, 8, and 7 the negative ones. 3-2-10 are how the unconscious influences can be made conscious (i.e. controlled or circumstances altered) in a positive way. 5-2-7 is how the present will evolve to enable 10 to arise – or conversely, how to prevent 10 arising.

In undertaking a reading two important principles should be understood. First, the interpretation of each card is not rigid – the meanings suggested by each card should arise in your mind naturally, that is, they should be intuitive and spontaneous. For this reason, 'book' interpretations of particular cards must be avoided. This intuitive approach enables the cards to be used correctly – as mediums to awaken he psychic faculties.

The second principle, is to have all the cards upwards: there is no meaning in 'reversed' cards – because what is 'reversed' is covered by the 'unconscious' patterns/flow considered in each reading.

**Septenary Spread**

Here the cards are related to the planetary/sphere aspects – e.g. 5 is the sphere associated with Mars.

These relations (in terms of energies) should be considered as well as the following:

1 Are unconscious factors,
2 and 3 the past (and the unconscious becoming more conscious);

4. The present,

5 and 6 the immediate future and beyond, and 7 the outcome.

In addition, 1 – 2 – 5 are negative elements/energies; 1 – 3 – 6 positive. 1 – 4 – 7 what needs to be done to bring 7 (or, again, prevent it from arising).

In both this and the Celtic pattern all combinations should be seen as how energies flow and change, or become altered through the other influences present. Intuition should enable the practical manifestation of these energies to be understood – e.g. a particular influence might represent an actual person or event in the client's life.

**The Sinister Tarot**

[*More observant initiates/adherents might take notice of some differences between the descriptions of the tarot herein and the images as drawn by C. Beest. The tarot here is described in terms perhaps somewhat impertinent to the realm of internal magick, but nevertheless practical for various applications. -- V. Thornian*]

The Major Arcana has twenty-one cards, and there are eleven cards in each suit – the four 'Court' cards (High Priest, High Priestess, Warrior and Maiden), the ace and six others numbered two to seven.

There are four suits: Wands, Pentacles, Swords and Chalices, each having many attributions. (see Appendix X)

These four are symbolized, in each suit, in the same general way (see table below) – the variants depending on the suit. For instance, the card the High Priest of Wands would depict the Priest holding a wand, while the card the High Priest of Swords he would bear a sword. The predominant color of the card would depend on the planetary attribution –

Wands is Mercury,

Pentacles is Moon,

Swords is Sun

And Chalices is Venus.

This means that for Wands the color is Yellow (the Unconscious aspect),

Merging to Black (the Ego aspect)

And Blue (the Self aspect).

For Pentacles the colors are Blue, Silver and Green;
For Swords, Orange, Gold and Red;
For Chalices, Green, White and Silver.

| **Magus** | **Mousa** | **Warrior** | **Maiden** |
|---|---|---|---|
| Bearded man | Beautiful woman | Young man | Young woman |
| Barefoot | Throne on Earth | Horse | Near water |
| Cloak | Robe | Naked | Naked |
| Wolf | Leopard | Eagle | Owl |
| Mountains | Glade | Desert | Altar |
| Staff | Fruit | Sword | Crescent moon |

Thus the High Priest (Magus) for all suits is depicted as a bearded man, standing/walking barefoot wearing a cloak. He carries a staff, a wolf is near or beside him and he is set in or against a background of mountains.

The impression given by the cards of the High priest should be of wisdom, that of the High Priestess (Mousa) fecundity (and veiled sexuality – i.e. sexuality suggested rather than obvious); that of the Warrior, strength and courage; and of the Maiden, overt youthful sexuality.

**The Four Aces:** These represent the base of the elements

Wands - White brilliance combining through indigo and black into the shape of a wooden wand.

Pentacles - Green molded into a tetrahedron enclosed by a pentacle (a circle inscribed with an inverted seven pointed star). Around the pentacle – swirling violet and blue.

Swords - A red/orange sword plunging into a golden chalice. Around – yellow stars on background of purple. The stars include the constellation of Orion.

Chalices - A blue/green chalice overflowing with blue/red/green liquid. Around – blue and white mist-suggesting trees.

**Two-Seven:** These are increasing emanations of the element containing the number of symbols appropriate – e.g. the seven of wands, seven wands.

The number of the card gives the appropriate colors – 2 is Jupiter, 3 Mars, 4 Sun, 5 Venus, 6 Mercury and 7 Moon. Thus the colors for 7 are Silver, Blue and Green.

**The Major Arcana:**

0 – The Fool

Brightly clad young man stands on the edge of a cliff, looking upwards. He is holding a flute as if ready to play and a dog is biting at his heel. Above his head a beautiful butterfly hovers. A crescent moon is in the twilight sky.

1 – The Magickian

A young man wearing a black cloak stands beside an altar from which incense is rising. On the altar are a golden chalice and a tetrahedron. Around him are flowers (some of which are trampled) and in the background, stars – the constellations of Leo and Virgo. His left hand is held down, pointing to Earth while his right is raised and holds a wooden wand, carved (in runes) with the word 'Desire'. Around his neck is an inverted pentagram.

2 - The High Priestess

A beautiful young woman who is naked stands beside a tetrahedron on a mountain ledge. Behind her is a small entrance to a cave which is suffused with a violet light. She wears a crescent moon headdress. Small flowers cling to the bare rock. In the valley below the ledge is a river, while cirrus clouds fleck the blue sky.

3 – Mistress of Earth

A mature woman of beauty, naked from the waist up. She is seated on a rock and in one hand holds a hazel wand whose upper end grows a flower. On her right side sits a swan which is piercing its own breast from which blood drips to feed its three young who gather round. On the other side sits an eagle, while around, human skulls lie with flowers growing through them. To the left are trees, their limbs like arms, and in the distance, a valley and mountains.

4 – Lord of the Earth

A man in crimson robes lined with purple stands overlooking a forest and the distant sea over which the sun rises. He rests his left foot on the body of a man in a white, bloodstained cloak from whose chest a sword is protruding. The dead man has the same face as the standing figure. A wolf is sitting beside the dead man, looking up at the standing figure above whose head flies an eagle. In his right hand the standing figure holds a tetrahedron which is glowing indigo and red.

5 – The Master

A man dressed in black wearing a scarlet cloak fastened by a silver chain stands beside a large tetrahedron. Inside the tetrahedron a young man and a young woman, both naked, are kneeling and embracing. The background is dark, except for a high archway through which a dim light enters the chamber – the tetrahedron being in the center of the chamber. The man is bearded and smiling slightly.

6 – The Lovers

A young man and a young woman, both naked, stand facing each other holding hands. They stand in a glade of trees within a circle of stones. The woman wears on her head a garland of flowers. Outside the circle of stones, a sword, dagger, robes and chalice lie as if discarded – while in the center a small wood fire burns. In the sky is a full moon. Around one of the stones, a snake lies coiled.

7 – Azoth

A strong man dressed in animal skins stands grimly beside a plinth on which is a large, glowing sphere. In the center of the sphere is a blackness where stars shine. The man is guarding the plinth, and carries an axe and a club. He holds a wolf on a chain which is snarling at the white-robed woman walking toward the plinth bearing an offering of incense in a thurifer. In the distance, the sun is setting and a crescent moon hangs in the sky. The ground is like red, stony desert and behind the woman is the faint outline of a green dragon.

8 – Change

A masked woman dressed in green (flecked with blue) stands beside a large Septenary Star Game. She is holding one of the pieces in her hand as if to place it on a higher board. To the left is a verdant garden; to the right, a desolate plain baked dry by the yellow sun – the Star game lies on the boundary. The woman is smiling. One of the pieces of the game has fallen onto the plain and from it a butterfly is emerging.

9 – The Hermit

A bearded man dressed in brown with a leather belt from which hangs a purse, stands on a ledge among snowy mountains. He looks into the distance. In one hand he holds a staff, and in the other a crystal which is glowing. At his feet a wolf lies asleep.

10 - Wyrd

A large ash tree whose branches make a canopy. Three women in long green dresses stand around a small pool of bubbling liquid. One of the women is smiling and throwing small glowing spheres into the liquid. Another holds a snake which is coiled around her hand, while the third looks intently into the crystal tetrahedron she holds in her hands. Behind the tree a hooded figure stands, shielding his face with his sleeve and hand.

11 - Desire

A naked woman stands beside a lion. Her hand rests on its head; her other hand holds a golden chalice from which drops of white liquid fall to the ground. Where they touch the earth, flowers grow, while around is a red-orange rocky desert. The sky above is a deep blue, except for the distant horizon, which is red-yellow, as before sunrise. Near this horizon, a brilliant star is visible.

12 -- The Hanged Man

A young man lies upside down, hanging from the branch of an oak tree by one foot. His clothes are green, and from a leather purse which is attached to his belt small spheres are falling to the ground. One of his eyes is closed, and from it a few drops of blood fall. A serpent lies near the base of the tree, and a raven flies nearby. The earth around is flat and barren – orange-brown in color.

13 - Death

A pile of human skulls, forming a pyramid, lie near the edge of a cliff. Below, is a valley with a river and beyond, a forest burning, darkening the sky with smoke. The sky near the cliff is bright blue. Near the skulls, a torn black flag bearing an inverted pentagram flutters in the breeze. Beside the banner, a tall beautiful woman with flowing blonde hair stands with her arms folded looking toward the burning forest. She wears light Greek armor and a bow is slung across her back, while a quiver of arrows is attached to her belt. Beside her squats a dwarf dressed in bright clothes. He is grinning and wiping his blood-stained knife on his sleeves.

14 - Hel

A stern faced woman, pretty except that one of her eyes is shriveled, stands beside a dark lake enclosed by trees. She wears an almost transparent white robe which emphasizes her beauty of body. She is throwing small multi-colored crystal spheres into the lake at whose far end is a man's head, just visible above the surface. An expression of horror is on the face. In the sky is a rainbow and a hovering bird of prey.

15 - Lucifer

A handsome man is standing naked on a dais below which stand a young man and a young woman embracing. They are both naked. The handsome man holds a broken chain in on hand, and flames of fire in the other. Beside him is a snarling wolf, and on the other side an older bearded man holding an animal horn. An inverted pentagram is inscribed on the dais, while beside it lies a broken human skull out of which a beautiful flower is growing. Above the flower is a butterfly.

16 – The Tower

A castle rears up among rocks. One of the higher towers is struck by lightning and from it falls a man. The lightening has shattered some of the stone of the tower which falls toward the ground. The sky is dark. A young woman, dressed in white, stands near the gate to the castle, looking toward the tower and smiling.

17 – The Star

A beautiful naked woman with long flowing hair is crouched beside a stream, pouring liquid from the chalice in her hand. The stream is in a valley, surrounded by mountains. Downstream, it is fertile with trees, flowers and shrubs. Upstream, all is rocky and barren. The sky is bright blue containing a pattern of seven stars which form an inverted septagon.

18 – The Moon

A yellowish desert path leads toward two crumbling, ornate towers. Desolate mountains are in the distance. Inside the towers, are two indistinct hunched shapes with glowing eyes. Between the towers, and on the path, a large book lies half-buried in sand. Several scorpions are on and around it. In the foreground is a dried-up water hole beside which is a camel's skull, and from one of the cracks a snake is slithering.

19 – The Sun

A brilliant, golden sun is rising behind snow-capped mountains around which an eagle swoops. In the foreground is a plain containing a circle of nine stones in which black robed figures dance around a fire. Near the circle is a hole in the ground from which the head of an imp is visible, watching the dancers and smiling. Beyond the stones is a path toward the mountains on which a bearded man is walking, holding a staff. His back is almost to the dancers.

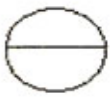
20 – The Aeon

A bearded man sits at a table opposite a woman in a semi-transparent red robe. The man is dressed in black. On the table is the Septenary Star Game. To the left are the crumbling

remains of a stone building, some areas of which are covered by ivy and grass. To the right is a tall, jagged stone. The man and the woman are looking toward the distance where a full moon and some stars are visible above the horizon. A burning city is indistinct on the horizon. A rent has appeared in part of the night sky and through it Dagon-like shapes are emerging.

- Order of Nine Angles -

**Notes from Naos~ ("Tarot Planetary and Colour Correspondences")**



| | | | | | | |
|---|---|---|---|---|---|---|
| I | Saturn | Indigo | + | Violet | = | |
| II | Jupiter | Violet | + | Crimson | = | |
| III | Mars | Crimson | + | Blue | = | |
| IV | Sol | Orange | + | Gold | = | Red |
| V | Venus | Green | + | White | = | Silver |
| VI | Mercury | Yellow | + | Black | = | Blue |
| VII | Moon | Blue | + | Silver | = | Green |

## Notes from Naos~ (from Section II: "Stage One – Initiation")

Ideally, the workings should be done in a room/area used only for magick, this place being furnished according to your own taste with impedimenta suggestive for the Occult - for example, there might be an altar covered with a black cloth on which is kept a crystal sphere (or tetrahedron), candles of various colors, the Tarot pack itself and so on. What is important is that you choose the furnishings and feel comfortable with them they should be suggestive of the hidden world of magick. A few items, well chosen, are much more effective in creating the right atmosphere or aura than a whole collection of artifacts. Aim to keep the area of your working incensed using an incense appropriate to the sphere you are dealing with (see Appendix I). Also, when working, use only the light of candles.

Workings involving the seven spheres are basically exercises in meditation. The workings begin in order that is, Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn. Each working should last about an hour, and be begun after sunset. Only one working should be done on any one day.

To begin a working, assume a comfortable position and then chant or vibrate three times the word appropriate to the working (see table below). Then concentrate on the sign below or 'unconscious' symbolism of that sphere as represented by the appropriate Tarot card (for example, for the Moon: 18 Moon). Imagine yourself as part of the landscape depicted.

| Sphere | Word | Symbol | Magickal Working |
|---|---|---|---|
| Moon | Nox | Horned Beast | Shamanism |
| Mercury | Lucifer | Inverted pentagram | Ceremonial ritual |
| Venus | Hriliu | Dragon | Trance; sex |
| Sun | Lux | Eagle | Oracle; dance |
| Mars | Azif | Inverted septagon | Sacrifice |
| Jupiter | Azoth | Star Game | Star Game |
| Saturn | Chaos | | |

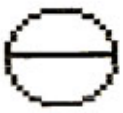
**(See also 'Alchemical Process' in Appendix I)**

Thus, for instance, for the card 18 Moon you should imagine yourself in the desert, walking along the path toward the crumbling towers. You walk between the towers and see the scorpions on the half-buried book. Then you might decide to pick up the book and see what it contains, or peer into the towers where the hunched, dark, shapes are hiding or continue along the path toward the mountains. You might do all these things the choice is yours.

Following this, you concentrate on the next image, the Ego stage (for the sphere of the Moon this is 15 Lucifer) visualizing yourself as part of the image. Then you move onto the next image, the Self stage (13 Death, for the Moon) and the procedure is repeated.

Each working is a journey into the archetypal world of hidden and higher consciousness, and you should undertake each journey in the spirit of adventure and as something real. Dream yourself into the worlds depicted stop and converse with the beings you meet, discover where a path leads, what is over the horizon and so on.

You must make a conscious effort to change the images in succession that is from the Unconscious to the Ego and the Self.



**Unconscious**

**Ego**

**Self**

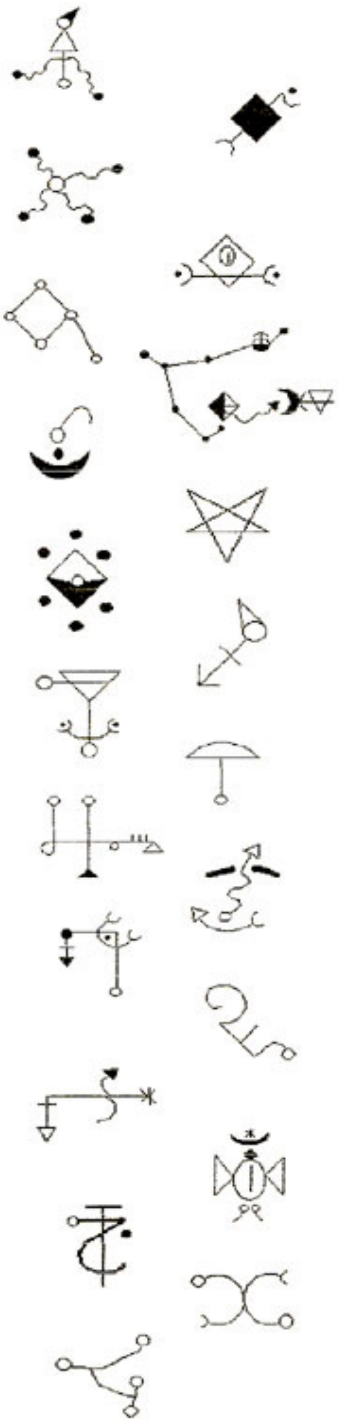
Spend as much time as you wish with each image, but always complete the sequence and always make a conscious decision (when using the last image) to end the working saying 'It is complete and I return to the world of my home.' As soon as possible thereafter write an account of what you felt and experienced.

A successful working should leave you with a feeling of loss with the ordinary world appearing rather devoid of interest, and rather dull. After writing your account of the working, spend at least half an hour relaxing. Then leave the working area, bathe and change into other clothes. It is often helpful if you undertake the workings in a robe bought or made specifically for the workings and rituals of the seven-fold Way.

**- Order of Nine Angles -**

## Table I - The Dark Gods

| PLANETS | ATU | ARCHETYPE | WORD OF POWER / DARK GOD |
|---|---|---|---|
| merc | 0 | The Fool | Ga Wath Am |
| mars | I | The Magickian | Binan Ath |
| jupiter | II | High Priestess | Mactoron |
| jupiter | III | Mistress of Earth | Daveina |
| mars | IV | Lord of the Earth | Kthunae |
| sol | V | The Master | Atazoth |
| venus | VI | The Lovers | Karu Samsu |
| sol | VII | Azoth | Shaitan |
| merc | VIII | Change | Nekelah |
| mars | IX | The Hermit | Sauroctonos |
| saturn | X | Wyrd | Azanigin |
| jupiter | XI | Desire | Lidagon |
| sol | XII | The Hanged Man | Vindex |
| moon | XIII | Death | Nythra |
| venus | XIV | Hel | Aosoth |
| moon | XV | Lucifer | Noctulius |
| merc | XVI | The Tower | Abatu |
| venus | XVII | The Star | Nemicu |
| moon | XVIII | The Moon | Shugara |
| saturn | XIX | The Sun | Velpecula |
| saturn | XX | Aeon | Naos |



- Order of Nine Angles -

**Pathworkings – Table I**

| | | |
|---|---|---|
| ☽ ▸ ☿ | Noctulius | XV |
| ☽ ▸ ☿ | Nythra | XIII |
| ☽ ▸ ♂ | Shugara | XVIII |
| ☽ ▸ ☼ | Shaitan | VII |
| ☽ ▸ ♃ | Aosoth | XIV |
| ☽ ▸ ♄ | Azanigin | X |
| ☿ ▸ ♀ | Nekalah | VIII |
| ☿ ▸ ☼ | Ga Wath Am | 0 |
| ☿ ▸ ♂ | Binan Ath | I |
| ☿ ▸ ♃ | Lidagon | XI |
| ☿ ▸ ♄ | Abatu | XVI |
| ♀ ▸ ☼ | Karu Samsu | VI |
| ♀ ▸ ♂ | Nemicu | XVII |
| ♀ ▸ ♃ | Mactoron | II |
| ♀ ▸ ♄ | Velpecula | XIX |
| ☼ ▸ ♂ | Kthunae | IV |
| ☼ ▸ ♃ | Atazoth | V |
| ☼ ▸ ♄ | Vindex | XII |
| ♂ ▸ ♃ | Davcina | III |
| ♂ ▸ ♄ | Sauroctonos | IX |
| ♃ ▸ ♄ | Naos | XX |

- Order of Nine Angles -

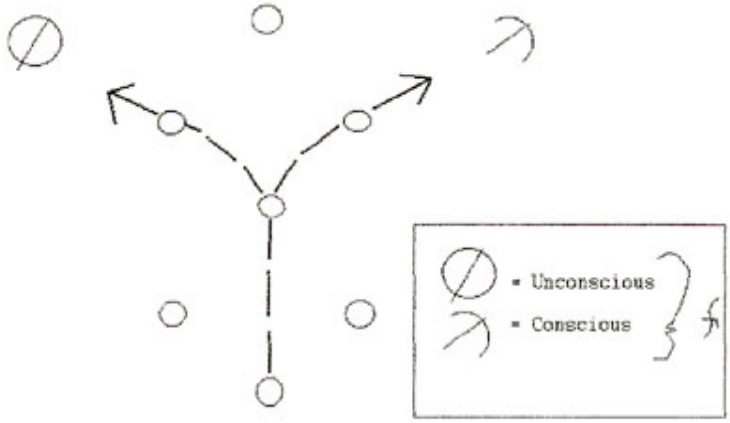
**Notes from Study Notes**

Students should read the 'Book of Thoth' by Crowley and study both his and the Waite tarot packs.

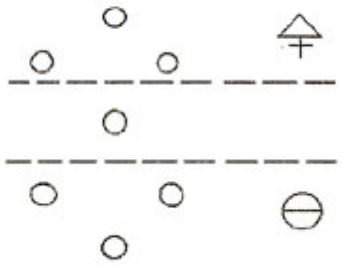
Essentially, the Tarot cards of the Major Arcana are symbols of the unconscious and are often archetypal. Hence their power and influence. However, since the qabalah is a distortion and, unlike the septenary, not an intuitive representation of the cosmos, Tarot cards using its symbolism are fairly ineffective.

The ONA Tarot restores the genuine symbolism of the cards, and its representations are very powerful.

To use the ONA cards for divination, the cards should be shuffled while thinking of the question, cut three ways and the last cut laid out to represent a septenary Tree.




As indications of the future, 4 is the person concerned and dominant influences in this persons life at the moment; 2 and 3 are what is past; 1 is what is unconsciously influencing the future. 5, 6 and 7 are timed gradations of the future. The following patterns of forces are important in assessing how the symbolism of the cards is related:



In reading the cards, one should allow the symbols themselves, and the relations between cards, to suggest meanings rather than adhere to rigid principles of interpretation (as given, for example, in all books on the Tarot). In order to do this successfully, the whole reading should be conducted slowly and mindfully following a short period of meditation.
Incense (oakwood is best) should be burnt and ideally the readings should take place at night with all light coming from gold candles.

- Order of Nine Angles -

## INCENSE TABLE
For Use with Sinister Tarot Meditations

*(Re-constructed from the notes in Naos)*

| **Planetary Attribution** | **Incense Unconscious** | **Incense Ego** | **Incense Self** |
|---|---|---|---|
| MOON | *PETRIOCHOR | HAZEL | **PETRIOCHOR + HAZEL |
| MERCURY | SULPHUR | YEW | SULPHUR + YEW |
| VENUS | SANDALWOOD | BLACK POPLAR | SANDALWOOD + BLACK POPLAR |
| SOL | OAK | OAK | OAK |
| MARS | MUSK | ALDER | MUSK + ALDER |
| JUPITER | CIVIT | BEECH | CIVIT + BEECH |
| SATURN | HENBANE | ASH | HENBANE + ASH |

Notes:

*For the recipe to make Petriochor – see "ONA Sources" at the back of this book.

**The Self-Aspect incenses are a combination of equal parts of Unconscious and Ego ingredients.

**The Sinister Tarot – Brief Study Notes from Fenrir Volume III No. 3**

In the Sinister Tarot, the four Court cards are: Magus; Mousa; Warrior; Maiden. The following table should illustrate how the elementals of the Sinister Tarot differ from the not very well authenticated tradition of the qabalistic based Order of the Golden Dawn.

| Magus | Mousa | Warrior | Maiden |
|---|---|---|---|
| Bearded Man | Beautiful mature woman | Young man | Young woman |
| Cloak | Robe | Naked | Naked |
| Wolf | Leopard | Eagle | Owl |
| Mountains | Glade | Desert | Altar |
| Blue | Green | Red | Silver |
| Sylphs | Gnomes | Salamanders | Undines |
| West | South | East | North |
| Capricorn | Cancer | Libra | Aries |
| Mercury | Moon | Sun | Venus |
| Air | Earth | Fire | Water |
| Wands | Pentacles | Swords | Chalices |

If one begins to think seriously about the whole qabalistic system, and more importantly, tries to work with it, one becomes aware that it is riddled with defects and misinterpretations. While an examination of these defects would lead us too far from our purpose, it would perhaps be worthwhile to point a few of them out. There is, for instance, the ten fold 'Tree of Life' with its 32 paths. Only 22 are used because 22 just happens to be the number of the Major Arcana of the tarot (or so we are told). Thus, there is no path on this Tree connecting, for example, Yesod to Binah, or Chokmah, or Chesed. And so on. Naturally, all this is explained away in outlandish qabalistic terms. Further, three 'triangles' exist in this Tree – although only one of these has four (not three) parts: Malkuth; Yesod; Hod; Netzach.

Then there is the matter of the elementals and their association with the four suites of the tarot: Swords for instance, are Air, and Wands are Fire. Since the sword is generally associated with Martial forces, and the 'Knight' usually bears the sword as a weapon, one would think that the equation would read: Knight, Fire, Sword; instead of: Knight, Sylphs, Air etc., as in the Golden Dawn system. In the Septenary System, the element of Fire is restored to the Knight or Warrior – and all the paths on the Tree of Wyrd are used and have magickal meaning.

The Sinister Tarot possesses only 21 cards in the Major Arcana – there is no 'Universe' (Atu XXI). Also, there are only 11 cards in each suite – the four court cards, the 'Gate', and six others numbered two to seven. The 'Gate' cards replace those of the 'Ace' and are attributed thus: Magus – Man's Gate; Mousa – Earth Gate; Warrior – Dark Gate; Maiden – Star Gate (for further details, see 'Nine Angles' MSS).
The Major Arcana differ in both names and symbolism – as do the Minor Arcana – from the Golden Dawn system, mostly because of the different attributions of the elementals, and the general irrelevance of the qabala as an effective magickal Tradition.

**- Order of Nine Angles -**

**Dark Pathworking**

One of the initial tasks along the Sinister Path is the Magickal technique known commonly as Pathworking. Essentially this technique is a fundamental to the beginnings of Magickal development.

When working with the Sinister Tarot the Initiate may notice that some workings are far more intense than others. Combined with this intensity is the feeling that the characters and scenery within the image have actually come to life themselves. That is, they suddenly have a life of their own, a life that is no longer restricted by the consciousness of the individual, but suddenly becomes distinctive and objective from that consciousness. It is within these deeper forms of Pathworking that genuine Initiation begins to take place, for it should be noted that the Rite of Initiationdoes not always bring a complete transformation, but rather is only a beginning.

Two forms of Pathworking can generally be distinguished by the degree of control that the Sinister Pathworker has over the energies/images. In a lesser form of Pathworking the direction of the energies is controlled purely by the individuals imagination, that is for example, the Initiate visualises the Moon Goddess, imagining that she begins to talk, perhaps in a strange and deep ethereal voice, one that is imbued with the acausal nature of the Being She symbolises but which many believe to be purely a dead hunk of rock...

The working here is directed purely by ones imagination. However a deeper state of Pathworking, one which usually only comes when the Initiate has been continually working with the images themselves, is when the Beings within the Cards themselves become alive and imbued, not with the energy of the individuals imagination, for this is itself only a means to work with the energies, but rather, become alive of themselves expressing Their own nature and energy, that which is both within and without, that which is the acausal. Another aspect of this degree of difference between the objective and subjective status of the Being with which the Dark Tradition works is expressed in the Dark Pathways themselves. These workings further the initial descent into the acausal, one which may itself be tentative and misunderstood. As is stated in other Order mss, it is by practical experience that the Sinister Initiate discerns the status of the Dark Gods themselves and this can never really be passed on in writings. For it is often believed that the writings of others can bring wisdom and enlightenment by themselves, yet this also is an illusion of the Abyss. It is quite correct to assume that the writings of others may help to guide, but, as has been stated many times before, they are only a guide, not a substitute. It is only through direct personal Invokation that the Dark Gods can be understood.

During the Dark Pathways the Magickian meditates upon the corresponding Tarot image, allowing the energies summoned to manifest as it will in accordance with the symbolism. However, if a working is truly successful the imagery of the card will serve its purpose by providing a gateway, or perhaps more accurately a vehicle through with the specific Dark God may manifest its Being. Thus working with Atazoth, the Master card itself is soon lost in the vortical Chaos that is emitted from

the pictorial representation of the Man of the Abyss. Atazoth then fills the Initiates mind, revealing his being to be far more alien than that of a mere humanoid. As an expansion upon the existing Dark Pathways techniques I suggest the following working:

**Dark Pathways II**

Requirements:
Black Robe
Quartz crystal
Sinister Tarot Atu.

Decide upon a mode of dress. Usually this will be one of three: Black robe, naked, or dressed in black.

Arriving at the area near or after sunset, prepare your clothing and set out the implements.

Chant the respective sphere chant facing East and holding the crystal at chest height.

Now vibrate the Sacred Word nine times. If a chant is required then chant this instead, but if this is not known then vibrate the name nine times then another four times.

Place the crystal in a secure position and begin the slow dance, the direction of which you may decide yourself (usually Deosil for lighter spheres and Widdershin for darker spheres, i.e. Mars and Jupiter would be Widdershins). Try and use the dance to express the sphere/planet itself. It may be helpful to consider the astronomical/astrological significances of the planet, such as the size, its speed around the Sun and so on. These may give clues to the planets energies and thereby be expressed during the dance itself.

Speed the dance up faster and faster until you fall to the ground.

Now vibrate or shout the name as strongly as possible.

After a moment, visualise the Tarot image, do not attempt to control or direct the visions though, let them come and go as they do.

Once the visions pass, stand and then begin a dance in the opposite direction to the original dance. Singing/chanting "I am the Power, I am the Glory, I am a God." When satisfied, cease your dance. Stop, bow to the North saying: "It is completed."
Leave the area of the working.

**Additional Notes**
Prior to the ritual for seven days meditate upon the sigil of the Dark God to be invoked for at least fifteen minutes each night prior to sleep, quietly repeating its name. If

possible follow the recommended Black Fast. The location of a suitable area for working is also essential. An isolated wood is ideal, though geographical variations may determine alternative locations. The addition of the Sphere chant at the beginning of the Rite seems to open the Gate to the acausal wider thereby enabling the Dark God/Energy to manifest in a far stronger manner. Try and use the dance to express the sphere/planet itself. It may be helpful to consider the astronomical/astrological significances of the planet, such as the size, its speed around the Sun and so on. These may give clues to the planets energies and thereby be expressed during the dance itself. Essentially the Dark Pathways should be experienced by the Initiate him or herself in order for the individual to devise the technique that works best for him/her. However, although the main body of the Ritual should stay essentially the same, it is quite natural that the individual will find variations that work better for him/her, such as the manner of the dance itself for example.

- Order of Nine Angles -

## Notes from Naos~ (A Note from Chapter I – The Seven-Fold Way)

**Physis is divided into seven stages and these seven stages may be regarded as representing the the varying degrees of insight attained. In terms of traditional magick, the stages represent Initiation, Second Degree Initiation, External Adept, Internal Adept, Master/Mistress (or High Priest/Priestess), Magus and Immortal.**

**Each stage is associated with a sphere of the septenary 'Tree of Wyrd' and has many attributions - some Occult, some 'psychological and some symbolic. For example, the first stage is the sphere of the Moon and is associated with Quartz, the alchelmical process 'Calcination', the word 'Nox' and the three Tarot cards 18 Moon, 15 Lucifer, and 13 Death. Each sphere is regarded as tripartite in nature, representing the unconscious aspect ( ⊖ ), the ego aspect ( ☿ ), and the self aspect ( ⏚ ).**

**These aspects represent the gradual evolution of the 'energy' of the sphere since each sphere may be regarded as archetypal in nature - the three Tarot cards showing the aspects of the archetype.**

- Order of Nine Angles -

**Notes on Esoteric Tradition – 'Part III Esoteric Manuscripts' from Naos.**

Septenary:

In one sense, the seven represents the four plus three: the quaternity, found in 'Nature' plus the alchemical substances: ☿ , ☿ and ☤ .
In the medieval Alchemical texts this combination is represented by the 'squaring of the circle' and is usually drawn with a square, inside a circle, together with a triangle. In some illustrations, the corners of the triangle(s) are marked with the symbols of the alchemical substances ☿ , ☿ and ☤ . The quaternity are the four 'forms of matter': Air, Earth, Fire and Water, associated with the Tarot Suits and a Zodiacal constellation (e.g. for Air, Capricorn).
This latter is also a 'season' showing the appropriate time for the alchemical operation associated with the stage: thus the process would begin with the beginning of of Aries, the stage of Calcination, continue until Scorpio (Seperation) then this stage of Seperation would end on the Winter Solstice which marks the beginning of Coagulation which itself lasts until the Summer Solstice, and so on. (This form of the septenary – as an alchemical combination – makes possible a greater understanding of some of the more important Alchemical manuscripts.)

Gate/Star-Gate:

Term(s) used to signify a nexus between the acausal and the causal. There are basically two types of 'gate' or nexion (note:'Gate' is usually the word used in exoteric literature; nexion in esoteric works, this latter being both more appropriate and precise) – the first is that which exists, latent, within us as individuals by virtue of our psyche; the second is a physical one, where the acausal is joined to the causal and where 'energy' may flow from one universe to another. In addition, there are certain 'pseudo-nexions': regions where the two universes come close to contact but which are not actually nexions.

These may be 'opened' by natural cosmic change (for instance a change/imbalance in energies) or via 'ritual' – i.e. by individuals seeking a point of 'weakness' and then using various energies to 'break through'.

The physical nexions are usually called 'Star-Gates' (exoterically) or Star-nexion (esoterically: although quite often they are referred to just as nexions, the context making their type obvious). Some of these 'Star-Gates' are said to be in the regions of space (as seen from Earth) near the stars Algol, Dabih and Naos. *The nearest Star-Gate according to tradition is said to be near the planet Saturn. These nexions make physical travel to the acausal possible, and many more are said to exist, but be unrecorded.

The nexion within the psyche is 'opened' by Initiation and the following of the seven-fold Way. 'Astral travel' into the acausal is said to be possible beyond the Abyss: below that stage, there may be some intimations of that universe.

*That is, if one journeyed from Earth into Space toward these stars one would eventually reach a nexion.

Tarot:

The symbolism of the cards are representations of archetypal forms – thus the seven basic archetypes (qv. The seven spheres and their correspondences) are represented in their three-fold forms:

These form the 'Major Arcana' and describe, on one level, the pathways. These are basically the 'images/roles' which both unconsciously and consciously affect the individual psyche – from both within, and without. Quite often, these images/roles are projected, unconsciously, onto other individuals – that is, others are 'classified' according to those types. (This is particularly true of the 'opposite sex' where sexual energies are involved: for example, a man may see a woman who attracts him (his 'anima') in the 'role' of High Priestess, or Mistress of Earth or The Star.) The cards are means to explore these aspects of each individual – enabling (via the workings with the spheres and pathways – when done solo and with the companion) a 'withdrawing of the projections' and consequently an understanding of the essence: i.e. an appreciation of the fundamental energies as those energies are, without the distortion of the 'ego'.

In the symbolic sense, this is the beginning of Adepthood (or the Jungian 'individuation').

The four 'Suites' are basically representation of the 'self-image' (symbolically, the stage beyond the 'ego': represented by the Major Arcana). In terms of developing consciousness – i.e. the seven-fold way – the 'Court cards' of the Suites represent the roles often assumed by the Adept (or in another sense, the energy which 'possess' the individual who has reached that stage).

The forces/energies appropriate to individual wyrd would be another description. In terms of the septenary, the Major Arcana relate to the spheres of the Moon and Mercury (The Unconscious, and the Unconscious becoming conscious – as well as the Unconscious possessing the individual: these are the spheres of the 'ego': the Court cards to the next four stages from Venus to Jupiter (i.e. they re-present the energies symbolised by those spheres). For the individual undergoing magickal training, these energies are manifest after the Rite of External Adept: their experience, and conscious understanding, marks the progress from Novice to full Adept (i.e. Internal Adept). Put simply, this means that although the External Adept may (and indeed should) have consciously understood the images/roles of the 'Major Arcana' (i.e. be on the way to 'selfhood') through withdrawal of projections (etc.) he/she is still affected by the energies represented by the 'roles/images' of the Court cards (again, this influence is still partly unconscious – although many External Adepts do not realise this). The integration of these aspects leads to Adeptship proper.

Esoterically, each card ('image/role/archetype') will vary from individual to individual although there will always be the same outward form. Thus, some details may not be the same.

What is important is that a static image (*as for example in a 'published' version of the Tarot cards drawn by one artist) portrays the essence – the 'numinous' or 'mystical' essence – this being manifest in certain symbolism (for which see the Order description of the cards). Such static representations can never be perfect – since the images possess life, and life is in a state of flux. What such static representations can do (depending on both the artistic skill of the artist and their 'intuition' and magickal understanding) is approach or try to approach the 'perfect' depicition. Depending on this, static versions (as in Tarot packs) may or may not 'work' as instruments to open the inner pathways. In essence: a static image should convey the necessary symbolism in an inspiring way.

*[*The deck referred to is likely to be the Sinister Tarot drawn by 'Christos Beest' of ONA. Although CB made his cards 'public' and these are freely accessable for download via the Internet, he did not reveal the full deck and the Sinister Tarot was only available in the limited format of Major Arcana + Court cards. The Naos Project was undertaken to provide Ona with a full deck of Traditional Sinister Tarot cards – T.Ra*]

- Order of Nine Angles -

## Notes from Naos~ (Notes on Some Terms Used – from Pt III - Esoteric Manuscripts)

Archetypes:

This terminology derives from the works of Jung, although it is used, esoterically, in a specific way. Esoterically, an archetype is regarded as an apprehension, by an individual, of acausal energies.

This apprehension may be conscious, or it may be unconscious – that is, it is presented to the consciousness of the individual by psychic processes such as dreams, inspirational works of Art or the process of living (as when, for instance, an individual 'sees' a real person in an archetypal way: believes them to be such an archetypal figure).

The fundamental archetypes, percieved by the individual on an individual level, are depicted in the Tarot: as the 'Major Arcana' and the Court cards of the Suites. These are depictions of archetypal forms.

Essentially, each individual possess within themselves (in their 'psyche')all the the archetypal forms: both 'male' (or solar) and 'female' (or lunar). Most of these are 'hidden' from consciousness and most remain dormant. Magickal training awakens these forms, brings them into consciousness and then strips them of their 'forms': leaving 'pure' archetypal (or 'acausal') energy. This 'energy' becomes the Adept. (Note: this 'energy' – still causally presenced as the individual (in terms of 'self') – is Earthed and conducted away in the passing of the Abyss: it is made Null/Void, returning the individual to 'primal Chaos'.)

As used by Adepts of the seven-fold way, 'archetype' is a development of Jung's terminology, and replaces the term "image" which had been in use before.

Psyche:

As used esoterically, this refers to the latent or 'hidden' aspects of an individual's consciousness. An important part of the psyche is the 'unconscious' – that area of the psyche of which the individual is unaware (in the sense of not being able to explain/understand it in its essence) and where the archetypes may be said to 'reside'.
By 'latent' is meant: capable of development. The psyche thus contains the potential of the 'Self'. Thus the psyche may be seen as both 'above' and 'below' what a particular individual is at a certain moment of time: there is usually something 'unconscious' as there is usually the potential of future development (toward greater consciousness). This is simply another way of saying that archetypal images, the ego, the self, and the 'Immortal' (this latter as the last stage of the seven-fold way) are all part of the psyche.

Ego : Self:

The 'ego' is that aspect of the psyche of an individual which relates to the 'I' – that is, the perception is limited to the immediate concerns/needs of the individual. An individual possessed by the 'ego' is an individual sway to mostly unconscious desires/needs – that is, in thrall to archetypes and their manifestations.

(Esoterically, an important aspect of this is when an individual is 'possessed' by the symbolism of the unconscious and sees aspects of external life as 'portents' of this unconscious (which may be projected as 'God'/gods/demons: i.e. as deriving from these forms). This manifests itself, for instance in the individual immersed in dream symbolism (and the 'interpretations'), in 'messages from the unconscious' (and their 'interpretation') – be these from 'God'/gods/demons etc. – and in those 'causal' systems (like the Tarot, I Ching etc. etc.) which they believe can 'explain' their life.

In contradistinction, the esoteric Novice treats all forms of such symbolism with a certain distain – a mere means: not an end in itself).

In the development of an individual as an individual develops naturally (i.e. without the aid of esoteric Arts) the 'ego' stage lasts from youth to middle-age: there is a need to establish an outward 'role' (in society/clan etc.), to find a 'mate' and propagate and to care for the physical/material needs/pleasures.

The 'self' is the 'stage' beyond this – when there is an apprehension (often only intuitive outside of magick) of (a) the wyrd of an individual and (b) the separate existence of other individuals as those individuals are in themselves. Put simply, (b) involves a degree of 'empathy'. In the natural state, the self may evolve in middle-age or before – and often arises as a consequence of formative experiences (e.g. experience of war; personal loss; tragedy). In the natural state (because the unconscious has not been properly experienced and integrated) there is almost always a conflict with the 'ego' desires/pressures so that insight, given by the self, is sometimes lost by the individual who returns to an 'ego' existence. The 'wisdom' of 'old age' is the gradual resolution of this conflict in favour of the self.

In the past, the striving of an individual psyche for self-hood was often represented by myths and legends.

Another term for 'self'hood' (the living of the role of the self – where the perception of 'Time' differs from that of the 'ego') is 'individuation' (qv. The works of Jung). Esoterically, self-hood/individuation is Adeptship – but Adeptship implies much more than 'individuation'. It implies a conscious, rational understanding of one's self and that of others as well as a mastery/skill of esoteric Arts and techniques. It also implies a 'cosmic'/Aeonic perspective to the wyrd of the self. Individuation may be seen as a natural stage, achieved by the natural process of living (for some, at least) whereas Adeptship is a goal attained by following an esoteric Way: that is, which results from initiation into the mysteries. As such, Adeptship contains individuation, but is greater than it. Also, individuation is itself only a stage: there are stages beyond even this: it is not the end of personal development (as some 'Jungians' maintain). Beyond, lies the ordeal of the Abyss and the birth of the Master/Mistress – beyond them lies Immortality.

Expressed simply, the 'ego' has no perception of acausal 'time' – but is unconsciously affected by acausal energies; the 'self' has some perception of acausal 'time' and is less affected by acausal energies.

The Adept has learnt to control the personal acausal energies of the psyche (external/internal magick) – there still remains, however, 'Aeonic' energies which affect even the self. Control/mastery of these takes the individual beyond the Abyss.

**Notes taken from -Notes on Rituals II**

Qabala:

An expression of the distortion foistered upon the Western ethos by Nazarenes and their allies in spirit. The Western ethos [i.e. the outward form of the magickal energy of the 'Western aeon'] is Luciferian/pagan – the septenary system/seven-fold sinister way being an esoteric expression of this [see 'Crowley, Satan and the Sinister Way].

The use of qabalistic/Hebrew names/images/symbols aids this distortion and thus enhances the power of the Nazarenes and the 'old Aeon' values/power structures. The same applies to the use of 'Egyptian/Sumerian' etc. images/symbols/names. Those who still use such symbols/images/words are not yet free from Nazarene indoctrination/unconscious influences. Thus, effective sinister magick implies the use only of the septenary tradition in terms of names/images/symbols.

Incenses:

The incenses given in 'Naos' for pathworkings are appropriate to those workings and the visualizations of the spheres (the Tarot images etc.).

Those given are the ☉ aspect. The ☿ aspect are those listed in the "Musick, Incense and Forms" chart. Thus the ☉ incense for Mercury is Sulphur; the ☿ incese is Yew. The ☤ is a combination of these in equal proportions.

☉ is generally used for pathways and spheres as in 'Naos'; ☿ is used for specific workings involving the energy of a particular sphere [e.g. Moon implies the vibrated 'word' Noctulius and is appropriate to 'hidden knowledge'/'sinister knowledge/terror' – see the tables in 'Naos' and elsewhere]. The ☤ incense for a particular sphere may be used for any type of working.

Note: the basic difference , in magickal terms, between the three forms of incense associated with each sphere is that the ☉ aspect "evokes" those energies/levels of the sphere associated with ☉ , the ☿ aspect, those associated with ☿ , and the ☤ aspect "evokes" the ☤ energies/levels. Novices begin workings with the ☉ aspects because in general these are more accessable; Initiates are expected to gain experience with working with all three of these aspects in magickal workings. Put simply – the ☉ aspect can be considered as the 'first level' of the sphere, the ☿ aspect as the 'second' and the ☤ as the 'third'. Thus, the 'first' level incense for Moon (Petriochor) associates particularly with the Tarot image 18, the 'second' level (Hazel) with the Tarot image 15, and the combination with the image 13.

These 'refinements' are however, subtle – and their appreciation marks the step beyond the noviciate stage. An experience of them is considered essential as a prelude to Adeptship.

# Notes on the creation of Sinister Tarot

[These recollections have been recorded following a request by ED.]

The first 'emanations' were created by "CB" over a two year period, during his six month stage of Initiate, and following his External Adept rite. The guidelines in *Naos* perfectly illustrate archetypal sinister magick: taking existing recognized and established symbolism and then subtly distorting/transforming it along sinister lines. The guidelines themselves - whether or not a deck is actually created - serve to describe the nature of sinister magick.

CB decided to attempt another but equally sinister approach: to create an entirely new set of images, replete with unique and self-contained symbolism as befits the tradition of the ONA - and to further contribute to an evolving tradition.

In order to avoid simple solipsism, CB decided to take information direct from his Dark Sphere and Pathworkings. These workings were undertaken at three different stages during this two year period. [The last working resulted in the publication of *Caelethi*, a rite which is a particular ordering of the pathways, the final aim of which is the creation of a 'wraith'[(1)]]. The results were recorded in a diary and formed the foundations for the designs.

In an attempt to further the uniqueness of the project, CB decided to create an entirely new symbolism re-presenting the Dark Gods, Spheres and associated forms. This he did by constructing an helical numerical system based on seven: from this structure, the symbols were derived. In 'Azoth' for example, the silver structure/symbol relates to Luna energies - menstruation, in particular; in 'Magus of Chalices' the entire image is seen through the prism of a symbol - this symbol representing a dark god of female aspect. This system also proved useful in encoding additional information not recorded elsewhere, concerning the Tradition and its histories. The symbols hold much potential, beyond the confines of the Tarot.

Another important factor in the imagery is the depiction of areas associated with the Tradition; mostly places in the Welsh Marches - although there are some interesting exceptions (these depictions become increasingly significant to the creative process in the Second Emanations). In the 'The Magickian', CB painted the image of the squatter's cottage without knowing of its actual existence - a fact later confirmed by his guide when the card was completed. In some cases, the landscape is a combination of two or more locations.

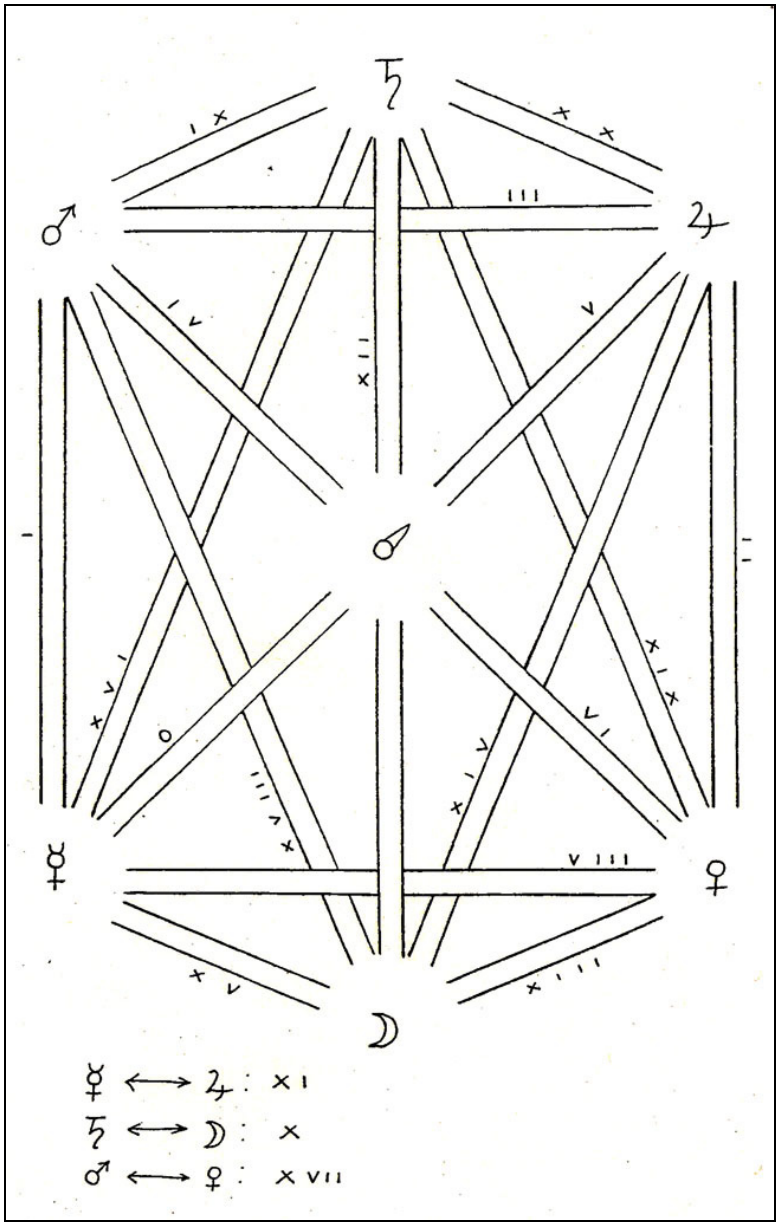
The Second Emanations span a longer period, being energies earthed via other experiences - such as several arduous Insight Roles. The Magus and Mousa cards were created in the first few years following his completion of the ordeal of Internal Adept. The 'Magus of Chalices' card was the final image to be completed, after which CB had felt he had said all he could say within that framework.

CB's Sinister Tarot was not intended to be an 'official' creation, but merely one attempt by one adherent to manifest the infinite emanations of the Sinister. It is hoped other collections by other individuals will follow.

Brenna
114yf

---

1. The original MS of *Caelethi* differed to the published version, containing additional information concerning the rite. This version was in limited circulation during the early 1990's. The original MS is now lost.




**Completed Pathways of the Tree of Wyrd**